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REVISIONS 5/30/86 PINK
6/9 /86 BLUE
6/10/86 YELLOW
6/11/86 WHITE

House of Games

THE TELL

A Screenplay

By

David Mamet

Based on a Story

By

David Mamet and Jonathan Katz

(Formerly: THE HOUSE OF GAMES)

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FADE IN:

1 INT: HOSPITAL PRISON WARD CELL - DAY

CU - THE DISTRAIT FACE OF A YOUNG WOMAN

YOUNG WOMAN

... and I saw, and I saw ... and I saw the face of an animal ... And, and, and ... And I said that we all try to run from experience, from EXPERIENCE, you understand me? But that IT WILL SEEK US OUT. You think that you're exempt ... ? I'm talking to you. DO YOU THINK THAT YOU'RE EXEMPT???

ANGLE - POV

Dr. Margaret Ford. A cool-looking woman in a business suit. ANGLE REVEALS that we are in a hospital room.

MARGARET FORD

Do I think that I am exempt? ... that I am exempt from what?

YOUNG WOMAN (VO)

Experience.

FORD

No. I don't think I'm exempt.

ANGLE

Ford and the distrait woman.

1 CONTD

YOUNG WOMAN

Well ... you'd better be assured you're not.

FORD

What is the animal?

Beat.

YOUNG WOMAN

The animal ...

FORD

You said in your dream that you saw the face of an animal.

YOUNG WOMAN

I ...

(beat)

I want to say ... I want to say ... it was a ... I don't know how to say it ... it was ...

HOLD.

2 INT: GREENHOUSE RESTAURANT - DAY

Ford hurrying into the restaurant. CAMERA FOLLOWS her to a table, at which is seated Dr. Maria Littauer, a woman in her sixties. At Ruth's table is the remnants of a lunch she has eaten.

FORD

I'm so sorry I'm late, I ...

2 CONTD

MARIA

That's alright.

FORD

(sitting)

You've eaten. Good.

Ford takes out her notebook.

MARIA

How are you today, Maggie ... ?

FORD

I'm fine. Listen to this:

She reads from her notes:

ANGLE

FORD

(looking at her notebook)

An animal. In her dream. She saw a furry animal. "What is the animal?" She cannot think of the name. It's saying ... the animal is saying: "I am only trying to do good." I say: "What name comes up when you think of it?" She says: "It is a 'lurg.' It is called a 'lurg' ... "

(beat)

(MORE)

2 CONTD

FORD (contd)

And so a "lurg" is a "girl" and she is the small animal, and she is saying, "I just wanted to do good." For all of her venom, for all of her hate, she needs to tell us she was only trying to do good.

MARIA

And now someone has heard her. Good. Maggie, good for you. Good work.

Ford blushes, hunts for a cigarette. Ruth takes out a gold cigarette lighter and hold it to light Ford's cigarette. Ford cups her hands over Maria's.

ANGLE - INSERT

The two women with their hands on the lighter.

ANGLE

The two women seated. Ford takes the lighter.

FORD

It's so beautiful. It's old and heavy...

It looks like someone gave it to you.

It means something.

Ford sighs.

FORD (contd)

Sometimes it seems the only pressures in my life are ---

2 CONTD

MARIA

... the only?

FORD

I'm sorry ... ?

MARIA

You said the only "pressures."

FORD

"Pleasures."

MARIA

Yes. And this is what I'm telling you: Many things that should be pleasures are not. Your book is a "best-seller," your income jumps up. People think of you differently, perhaps. This is confusing. Listen to me: slow down. Try to enjoy your success. Give yourself the rewards you would like to have. You see a beautiful gold lighter, buy one for yourself. Your friend asks you to lunch, go and eat lunch with her.

Ford looks at her watch, gets up.

FORD

Do you forgive me?

MARIA

No. Goodbye. Go work ...

2 CONTD

Ford embraces Maria, and starts out of the restaurant.

3 INT: FORD'S OFFICE - DAY

INSERT

Ford's hand holding a pen. Poised to write.

MAN'S VOICE (VO)

(Billy Conn)
a, uh ... a ... a ... I don't know ...

The hand relaxes.

ANGLE

Ford's office. She is seated across from a young man of about thirty (Billy Conn).

FORD

(pause)

A what?

BILLY

(sighs)

A feeling of ... of ... of ... of nothingness.

FORD

What does that make you think of?

BILLY

(shouting)

Will you leave me alone ... for chrissake

(MORE)

3 CONTD

BILLY (contd)

... what does it matter? What does it mean? You understand? It's in my head or not ... it doesn't make ... it ...

FORD

Billy ...

BILLY

What? Are you going to tell me I'm "entitled to my feelings ... ?" What does it ... what.the.hell.does.it.matter?

(pause)

FORD

It matters if you're going to cure yourself.

BILLY

If I'm going to cure myself. And what do I do now?

FORD

What do you do now? You ...

BILLY

No, no, what do I do today? What do I do tomorrow?

FORD

Today and tomorrow you say this: "I am a compulsive gambler. The reasons for this ... "

BILLY

Oh, maan ... oh, maan ... I don't know ...

(MORE)

3 CONTD

BILLY (contd)

what am I doing here ...? What am I doing here ...?

FORD

You're here to take control of your ...

BILLY

I lost ... you want to know something? What the hell do you care, maan, you're rich, you're comfortable, you got your goddam book you wrote ...

Billy goes over to her desk, and picks up one of a pile of books on the desk, and puts it down.

BILLY (contd)

... you're all the time "you want to help me ... You don't do dick, maan, you don't do nothing.

* You and your goddamned book. It's talk and it's *
* just talk. The whole thing is a con game - you *
* do nothing. This doesn't help me. You want to *

help me? You want to help me? Help me with this:

(he takes out a small, nickeled automatic pistol; pause)

Help me with this if you can, because, if not, I got to use it.

(pause)

FORD

To use it for what?

3 CONTD

BILLY

Aren't you going to ask me, "Is it loaded"?

FORD

To use it for what?

BILLY

To use it to kill myself, maan, or, you know, to I don't know, to ...

FORD

Why would you want to kill yourself?

BILLY

What do you think this is? Some "dream?" Maan, you're living in the dream, your "questions," 'cause there.is.a.real.world.

(pause)

FORD

And what happened to you in that world?

(pause)

What happened to you?

BILLY

What difference does it make? You say you "want to help." You can't help, 'cause, babe, you don't know what trouble is.

FORD

Give me the gun and I will help you.

(pause)

Billy.

(MORE)

3 CONTD

FORD (contd)

(pause)

I swear to you.

(pause)

You give me the gun and I will help you.

He hands her the gun.

BILLY

I just lost twenty-five thousand dollars. That I do not have. And if I do not pay it by tomorrow they are going to kill me. Now: what kind of help is your damn promise now?

4 INT: FORD'S OFFICE - LATER - NIGHT

INSERT

Ford writing on a sheet of paper:

"Compulsive succeeds in establishing a situation where he is out of control. No one will help me."

ANGLE

Ford, alone at her desk, with a cup of coffee. Turns on lamp. Smoking. Stubs out her cigarette. Hunts for a match. Finds none. Writing (Pause), she sighs. Looks up, takes off her glasses. Shakes her head from side

4 CONTD

to side. She picks up off her desk Billy's nickeled automatic pistol.

ANGLE - INSERT

The pistol in her hands. She lays it on the desk. CAMERA FOLLOWS her hands. She picks up a sheaf of notes, shuffles through the notes. Brings up a sheet from the bottom. On it is written:

"Help me" ... "No one will help me" ... the character of "Mike" -- the "Unbeatable Gambler." Seen as omniscient, who "doles out punishment" ... HOUSE OF GAMES.

ANGLE

Ford looking at the notebook. Beat. Closes the book, and pushes it away. Takes off her glasses and rubs her face. Gets up from her desk and stretches. Turns off the light.

5 EXT: PARK - DUSK

Ford walking alone in a park by the water. Sits on a park bench. She rotates her head to loosen her neck muscles. Lights a cigarette. Looks out at the water. HOLD.

YOUNG GIRL (VO)

Dr. Ford ... ?

5 CONTD

Ford looks around.

ANGLE

A young college girl is standing by the park bench.

YOUNG GIRL

Are you Dr. Ford?

FORD

Yes.

YOUNG GIRL

Could I ask you would you sign my book?

Beat.

FORD

Yes. Of course.

The young girl takes a book out of the bookbag and hands it to Ford.

Ford goes in her purse, takes out a notebook with a pen stuck in it, opens the notebook, takes out the pen, opens the book.

YOUNG GIRL

I recognized you from your picture.
It's for a friend. It's the second
one I've bought.

FORD

Then I am doubly pleased. Thank you
for buying it.

5 CONTD

ANGLE - INSERT

The book. Titled "DRIVEN" by Dr. Margaret Ford. Ford's hand opens the book to the title page, on which is written:

DRIVEN
COMPULSION AND OBSESSION IN MODERN LIFE
by
DR. MARGARET FORD, M.D.

YOUNG GIRL (VO)

... you've helped me very much ... I ...

FORD (VO)

... I'm very glad I have.

Ford's hand takes a pen and writes, "Never trust an Expert," and signs her name.

YOUNG GIRL

... I feel that I'm in control for the first time in my life ...

ANGLE

Ford and the young girl. Ford handing back the book.

YOUNG GIRL (contd)

And I want to tell you something: it was because ... no one cared ... but you cared. You cared. Thank you ...

The young girl takes the book and walks off.

5 CONTD

Ford sighs. Replaces the pen in the notebook, looking down as she does. She looks intently down at the notebook.

ANGLE - INSERT

The notebook. Open to the page we saw in Ford's office. It reads:

"Help me. No one will help me. The character of Mike, the "unbeatable Gambler." The search for punishment ... "

Her hand turns the pages. A page reads:

"The House of Games," 1826 N. Fremont.

ANGLE

Ford holding the notebook, closes it, rises, walks off swiftly.

6 EXT: CITY STREET - NIGHT

A dark building canyon.

ANGLE

Ford, dressed in slacks and a leather bomber jacket, her hands in her pockets, walking resolutely down the street. CAMERA PANS with her as she walks past a bus station.

ANGLE - CU

A derelict turns his head to look at her.

6 CONTD

ANGLE

Ford walking down the dark street. She stops at an alley, turns her head.

ANGLE - POV

The dark alley. Ford walks into the POV, stops by a door, looks at the sign.

WE SEE the sign reads:

"The House of Games"

"Backgammon, Chess, Ping Pong, Pool"

She looks down, opens the door.

She walks through the door. CAMERA FOLLOWS her into a large hall. There are two ping pong tables. A pool table. Along the side of the hall various small card tables. At one table two old men are playing gin. A ping pong game is in progress. A man sits behind the cash desk. Looks at Ford.

Ford takes out a cigarette. Puts it in her mouth.

MAN

N'I help you?

FORD

Yeah. I need a match.

He hands her a match. She lights her cigarette. Bob gestures at the game area.

6 CONTD

BOB

You lookin' f'ra partner. To play something?

FORD

I'm looking for Mike.

BOB

Who's Mike?

FORD

Would you get him for me?

BOB

I don't think that Mike's here.

FORD

Why don't you take a look?

(pause) The man shrugs. Gets up off his stool, walks [redacted] door behind him, opens it. We hear sounds of a card [redacted] in the room behind.

[redacted] - POV

[redacted] beckons a man over to him. They talk in the doorway. [redacted] gestures at Ford. The man looks at her, starts over [redacted] her.

[redacted]

[redacted] other man (Mike) walks over to Ford.

MIKE

What the fuck is it?

6 CONTD

FORD

I'm looking for Mike.

MIKE

Mike isn't here. What do you want?

(pause)

FORD

A friend of mine ...

MIKE

Cut to the chase, I'm very busy, what do you want with Mike ...

FORD

I'm telling you, and you're Mike, and I want you to listen to this, 'cause you threatened to kill a friend of mine ...

MIKE

Is that what I did?

FORD

... and I'm putting you on notice, "Mike," that that behavior doesn't go. Whether you mean it or not, and, it's irrelevant to me, because you aren't going to do it. Now: this is a sick kid. He's a compulsive gambler, and he hasn't got ...

MIKE

... wait wait wait. What is this, what

(MORE)

6 CONTD

MIKE (contd)

are you going to do to me, what are you "fronting off" about? And if I'm this bad dude whyn't I just take out some gun, blow you to a billion parts.

FORD

I'll tell you why. Because I think you're just a bully ...

MIKE

Just a "bully." What, and you're not going to let me carry your books? You're a caution, huh? Little Girl, taking a big chance, a tough guy like me ... "Miss Gumption."

FORD

Let's talk turkey, Pal. One: You threatened to kill my friend. You aren't going to do that because if you do you're going away for Life. Two is the money!

MIKE

Money.

FORD

Now: he doesn't have it, but we can ...

MIKE

Who is this friend?

FORD

Billy Conn.

6 CONTD

MIKE

Billy Hahn. And he lost how much to me?

FORD

Come on, come on: twenty-five thousand dollars.

MIKE

* Twenty-five thousand dollars Billy Hahn has lost *
to me. Excuse me one moment, will you ...?

Mike walks back into the back room.

MIKE (OC)

(sotto)

Deal me out. I'll be right back ...

Mike comes back into the room with a small briefcase, opens it up, takes out a pocket notebook.

MIKE

* Billy Hahn lost 25 large to me ... *
* (smiles) *
I'm showing you this because I <u>like</u> you,
okay? 'Cause you got blonde hair.

He opens book. Turns to a page.

ANGLE - INSERT

The page. The name "Billy Hahn," with various figures in hundreds added to, subtracted from, crossed out, the final figure is "$800.00."

6 CONTD

ANGLE

Ford holding the book.

MIKE

Okay? Billy Conn owes me eight hundred bucks.

A CARD PLAYER (VO)

In or Out?

MIKE

(to card player)

One More Hand!!!

(to Ford)

Okay? ... how come you made me so quick? How did you size me up so quick? ... I'm not some hard guy was gonna rough you up or something ... ?

FORD

I, I don't know ... in my work.

MIKE

What work is that ... ?

FORD

Well, it's none of your business ...

MAN IN CARDROOM (VO)

In or Out ... ?

MIKE

(to man in cardroom)

One second.

(MORE)

6 CONTD

MIKE (contd)
(to Ford)

Oh, it's none of my business. Okay. Then I stand corrected. Here's the thing. Listen: quickly. I want something from <u>you</u>, now.

FORD

What do you want?

MIKE

I want you to do me a favor.

FORD

* Why should I do you a favor. *

MIKE

* 'Cos if you do, I'll wipe out the eight hundred your friend owes me. *

FORD

What do you want?

Mike draws her aside.

MIKE

Do you know what a "tell" is?

FORD

A "tell"?

He takes a coin out of his pocket.

MIKE

Here: do this:

He puts the coin in his hands, puts his hands behind his back, brings the hands in front of him.

6 CONTD

MIKE (contd)

You have to choose a hand ...

(he hands her the coin)

You do it to me. Do it.

She does it, brings the two hands, one of which hides the coin, in front of her. He taps one of her hands.

ANGLE

She opens the hand he has tapped. It holds the coin.

ANGLE

Mike and Ford.

MIKE

Do it again.

She does it again, the hand he taps holds the coin.

MIKE (contd)

Okay, now I can do that all day. How? You got a "tell." You're "telling" me the hand that has the coin.

FORD

I <u>am</u>?

MIKE

Yes.

FORD

How?

MIKE

It's not important. Ah, okay -- you're doing it with your nose. You're pointing your nose slightly at the hand that has the coin. Okay? That's a "tell." Now: Look back over my shoulder. Guy in a beard in a cowboy shirt.

(he points at the back room)

You see him?

FORD

Yes.

MIKE

He's from Las Vegas. He's been beating me all night. He's got a "tell". Okay? When he's bluffing, okay, he takes off his glasses and he rubs his eyes. Now: I caught him doing it. N'he knows I did, so he stopped. He's conscious of himself. I want you to do me this favor. I want you to be my "girlfriend" for a while, come in the game, you stand behind me, watch me play. We get in a big hand, okay? I, uh, I go to go "pee" you watch this guy, and tell me, does he take off his glasses and rub his nose, then I know he's bluffing, I win the big hand. I'll forget the $800 your friend owes.

FORD

If you're such a hot gambler, how'd you fall into this bind?

MIKE

Who told you I was a good gambler? I'm not a gambler, this is a sickness ...

FORD

You're not a gambler.

MIKE

No.

FORD

Well, what <u>are</u> you, then?

MIKE

** Look: I made you a deal. I'll tear up your friend's marker if you help me out, will you do that? **

They start for the door.

FORD

** Alright. **

7 INT. BACK ROOM - NIGHT.

Six men playing cards, Joey lounging against a side table.

AL

Up two hundred.

VEGAS MAN (GEORGE)

Your two and five more.

BEAR

Call

ANDY

Pass

MIKE
(Beat) (To the table)

** Guy's got a full house, you got two ** pair, it puts you in a philosophically ** indefensible position. Well, it's good ** that I can "koke" about it. Isn't it...? ** I'm out, you drove me out... **

AL

** A man with style is a man who can smile. **

Mike throws in his cards.

MIKE

How are <u>you</u> ...?

PHILLY

** Out. **

AL

** I'm out. **

Ford nods.

MIKE

Are you having a good time?

FORD

I'm doing fine.

VEGAS MAN (GEORGE) (V.O)

Full house.

BEAR (V.O)

New hand.

MIKE

What did you do, "win" again ...?

Mike turns to Ford.

MIKE (cont'd) (sotto)

You're gonna back me up here ...

FORD

Yes.

MIKE

You keep looking for the tell, he rubs his nose. I'm going to gut that sonofabitch.

BEAR

Can we deal

PHILLY

"Deal, call the Losers..."

MIKE

** Yeah, new hand, someone. Can we get a ** **
** new hand here? **

The game in progress later.

AL

** I raise you fifty. **

VEGAS MAN (GEORGE)

** And fifty back. **

Mike examines his cards.

ANDY

** Just call. **

MIKE

One hundred and two hundred more.

AL

** I fold. **

VEGAS MAN (GEORGE)

Two hundred, I call it.

ANDY (dealing)

Cards to the players. Two good players.

Mike picks up his hand, holds it back for Ford to examine.

ANGLE INSERT

Mike holds three aces in his hand.

ANDY

Mike ...?

MIKE

One card.

AL

Three cards.

VEGAS CARD (GEORGE)

One card.

The players examine the pot.

PHILLY

What's the pot? Two, four, five, right hundred dollars. That's my bet.

VEGAS MAN (GEORGE)

I call

(beat)

MIKE

You "call" ... you only "call". Well, let's go visit Mr. Moore ... Your eight, and I raise twenty five hundred bucks (pause)

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ANDY

** Al ...? **

AL

** I can't stand it. (pause) South ... **

He folds his cards.

VEGAS MAN (GEORGE)

** South Street Seaport the man says ... he **
** can't stand the heat ... He can't stand it .. **

MIKE

** You wanna play cards? The bet is two and a **
** half thou.. **

VEGAS MAN (GEORGE)

The bet, I'll tell you what the bet is, your twenty-five and I raise you six thousand dollars.

MIKE

You sonofabitch, you've been steamrolling over me all night. What are you trying to tell me, "one card" you caught a flush, a boat ...? What ...?
I think you're bluffing, pal, I think you're trine to buy it ...

VEGAS MAN (GEORGE)

Then you're going to have to give me some respect, or give me some money ...

ANDY

The bet is six thousand dollars.

MIKE

I know what the goddam bet is. I'm going to pee.

7 CONT

MIKE (contd)

(to Ford)

* .Watch my cards. I thought that you were going to *
* bring me luck ... *

Mike leaves the table.

(beat)

VEGAS MAN (GEORGE)

* If the man can't play, he should stay away... *

JOEY

* His money's as green as yours. *

VEGAS MAN (GEORGE)

* His money is, and now we're going to see about his *
** cards - How's he doing miss, you bringing him good fortune. **

ANDY

* Leave the woman alone. *

The Vegas Man looks at his cards, takes off his glasses, rubs his nose.

VEGAS MAN (GEORGE)

* I'm just making conversation pal ... *

He looks at this cards.

BEAR

* They changed any? *

VEGAS MAN (GEORGE)

* They didn't have to change. *

Mike comes back into the room.

MIKE

* Okay... *

7 CONTD

ANGLE

He slides back into his seat.

MIKE

* Let's play some cards ... Now: the bet is what ...? *

BEAR

You're raised six thousand dollars, Mike.

FORD

** How are you feeling. You ready to take this **
** guy's money. **

She takes his head in her hands as if to kiss him.

ANGLE - CLOSE UP

The two of them, heads together. She whispers to him.

FORD

He's bluffing.

MIKE

You saw him?

FORD

He did exactly what you said. He took off his glasses, and ...

MIKE

He did ...?

FORD

He's bluffing.

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MIKE

Well, he better be, 'cause my problem is that I don't have the six. If I lose, I can't ...

FORD

You aren't going to ...

MIKE

Are you sure you saw the ...

FORD

He took off his glasses and he played with his nose ... call the bet.

** ANDY (V.O) **

** The bet is $6,000. **

MIKE

(to Vegas man)

Six thousand dollars?

(pause)

I think you're bluffing.

VEGAS MAN

What are you, Joe Hep? I din' ask what you think. Raise, call or fold. **

MIKE

I should raise your ass, but I'm just going to call.

(generally: to the table)

My marker's good for a moment?

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VEGAS MAN (GEORGE)

What is this "marker?" Where are you "from?"

MIKE

Where am I "from?" I'm from the United States of kiss my ass. My marker's good.

VEGAS MAN (GEORGE)

Fuck you. And get the money up, or fold the goddamn hand.

JOEY

Look, mister: this man is a man of his word. He's

* a regular player ---if he says ... *

VEGAS MAN (GEORGE)

Where I come from, the rule is if you can't call the bet you're out of the hand.

FORD

* Call the bet. *

(pause)

* I'll call the bet. I'll back it up. *

VEGAS MAN (GEORGE)

With what ...?

FORD

** I said I'll back it up. If he loses, I'll write **
** you a check. **

VEGAS MAN (GEORGE)

(pause; generally)

* Who is this broad? *

7 CONTD

ANDY

She's a friend of Mike's, she's alright.
Your bet is called.

MIKE

Trip aces. Beat 'em, my friend.

The Vegas man turns over his cards.

ANGLE - INSERT
The Vegas man has a club Flush. Pause.

ANGLE
The table full of men, looking at the hand.

VEGAS MAN

Club Flush.

(to Ford)

You owe me six thousand dollars.

(he stands and starts raking in his chips)

Next case. Thank you very much.

The Vegas man and the others move away.

ANDY

(over his shoulder)

Tough beat, Mike ...

Mike and Ford are left alone at the table.

7 CONTD

MIKE

Huh.

(Mike gets up, stunned. Takes Ford over in the corner)

Huh.

(pause)

JOEY

(gets up from table)

I thought you had him, Mike.

MIKE

I, uh ...

(he shakes his head)

He didn't do the thing with the glasses.

FORD

(nods head)

No, he did it.

MIKE

He did, n'a-fuck is he doing with a Flush ... ?

(to Vegas man)

What the fuck are you doing with a Flush?

VEGAS MAN

Does that beat trips where you come from?

(pause)

Gimme the goddamn money.

MIKE

(to Ford)

We lost.

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FORD

I have gathered that.

MIKE

I, uh...

VEGAS MAN (GEORGE)

And if you think that I'm walking out of here without that check you're out of your motherfucken mind.

MIKE

Hey, look.

VEGAS MAN (GEORGE)

I'll look later. Now, give me that money.

MIKE

Okay, okay, okay. Give me a moment will you.

VEGAS MAN (GEORGE)

Because I won that money from you, baby...

MIKE

I'll give it to you when I get to it. Now don't get pushy.

VEGAS MAN (GEORGE)

Pushy, Jim? Pushy, you don't know what pushy is...

He produces a revolver.

Now you give me my six thousand dollars.

(Beat)

MIKE

They put me in a, uh, embarrassing position, but

I'm going to have to ask you for that money.

7 CONT

Ford nods, takes out her checkbook.

FORD

* That's right. *

MIKE

I can't tell you how sorry I am ...

FORD

No, no, please: we'll just complete this transaction, and ...

She starts writing check.

MIKE

I think that's probably wise ...

VEGAS MAN (GEORGE)

...And this check had better be like gold, you

* understand ...? Or I'm coming back here - *

* because I won this money. *

MIKE

* Okay. Okay. Okay. *

(to Ford)

Are you alright?

(Ford nods)

ANGLE - INSERT

Ford's hand writing the check, beyond it, the revolver of the Vegas man.

MIKE (VO)

* Cool it, man, just cool it - *

* You're going to get your money. *

ANGLE - CLOSE UP

Ford, looking intently at something.

ANGLE - POV

VERY TIGHT on the revolver, the muzzle end is leaking little drops of water.

ANGLE

Ford, surrounded by the men at the table. She stops writing.

FORD

** You know what? I don't think I'm going ** ** to pay you. **

JOEY

Don't get the buy mad. For heaven's sake. Don't get the buy mad.

MIKE

** Pay the man... **

VEGAS MAN (GEORGE)

You crazy bitch ... pay me what you owe ...

He picks up the revolver.

FORD

No, I don't think I will.
And I'll tell you why not. Because you can't threaten someone with a squirtgun.

Pause.

FORD

** You guys are fantastic. Is this what you ** ** do for a living. **

MIKE

George: I think you've blown the gaff.

GEORGE

I told you a squirtgun wouldn't work.

MIKE

A squirtgun would've worked. You didn't have to fill it.

GEORGE

Whaddam I gonna threaten someone with an empty gun ...?

MIKE

No, George, you're right, of course.

Mike turns on the lights.

(to Ford)

Olley, olley, in free, huh ...?

GEORGE

Ask her is she mad.

MIKE

** You're not miffed with us, are you ...? I mean ... **
** nothing personal... **

GEORGE

** It was only business ... **

** Mike hands her a $1.00 House of Games chip. **

MIKE

** Here. Here's a souvenir of your Close Escape from **
** the Conmen ... **

JOEY

** I don't know about you, folks, I'm starving. Anybody **
** want a little "snack..."? **

8 EXT: STREET CORNER - NIGHT 6/9/86

Under a street light, at the entrance to the alley, Joey Mike, Goerge, and Ford. They are drinking coffee from cardboard containers.

MIKE

(to Joey)

* Oh do The Mitt. *

GEORGE

* No. Do The Tap! Show her The Tap. *

JOEY

He approaches Ford.

** O.K. The tap. I'm going to do the Tap. **

** You run a candy store. This is The Tap. This is a pack of gum. **

Miss, excuse me, please, I'd like that Spearmint Gum.

(he digs for a bill;

hands it to her)

You say, "Don't you have anything smaller?"

FORD

Don't you have anything smaller?

JOEY

No, I'm sorry ... you make change ... give me the change ...

MIKE

Ralph, what the hell are you doing out of the office ...?

JOEY

...I...

(MORE)

8 CONTD

JOEY (contd)

(to Ford)

Okay? I pick up the ten bucks in change. I leave the ten dollar bill. I pick up the Gum.

** (to Mike) Leave me alone. **

I'm on my lunch hour.

MIKE

* You're lunch hour was over at twelve. *

* You know that? I'm going to Anderson. *

JOEY

* To Anderson? Why don't you go to Hell? Is where you *

* go ... *

(to Ford)

* Oh. I found a nickel! I hand you the nickel. *

MIKE

* I'm gonna have your job. *

JOEY

* You do your damndest, you know what I mean...? *

(to Ford)

* * I pick up the ten dollar bill. * *

(to Mike)

* You sonofabithch, that's the life you want to lead... *

(to Ford)

* I have my ten dollars, I have your ten dollars, and *

** I have the gum, and that's the tap. Timing, timing, timing. **

8 CONTD REVISED 9/6/86

GEORGE

* Gum is not a nickel anymore. *

JOEY

* Shows you how long since I did The Tap. *

GEORGE

* Here's your cab. *

JOEY

** Good night ladies. Good night sweet ladies. **

FORD

** May I speak to you a moment. **

8 CONTD

Mike turns and walks back to her. CAMERA FOLLOWS them as they walk to the cab.

FORD (contd)

My friend's square with you. On the 800 dollars.

MIKE

Well, I thought you'd probably say that.

FORD

We struck a bargain. You said, "Watch for the tell and you'd cancel his debt."

Are you a man of your word?

MIKE

Alright. He's square.

FORD

** May I have the I.O.U. (MIKE GIVES HER THE I.O.U) **
** FORD: Thank you. **

Ford starts to open the door of the cab.

MIKE

* Hey. You're right. What's right is right. *

Ford goes into the cab. Mike leans in the window.

MIKE (contd)

(to Ford)

What's your name, by the way?

8 CONTD REVISED 6/9/86

FORD

** Thank you for a lovely evening. **

MIKE

* You're a lovely woman. *

(Beat)

FORD

* Good night. *

MIKE

* Come back any time you'd enjoy some more excitement. *

Ford looks at Mike. HOLD.

She gets in the cab. Cab starts to drive away.

ANGLE

** Mike watching the cab drive away. He reaches in his pocket, takes out a coin. **

ANGLE - INSERT

Mike manipulating the coin. A half dollar. He puts the coin in one palm, rubs his hands together, opens one hand at a time, the coin is gone.

ANGLE

Mike, still watching the cab. He puts his hand to his mouth, coughs. Opens his hand, which now holds the coin, flips the coin into the air. Looks at the departing cab.

ANGLE - POV

The cab turning down the street. It is gone.

8 CONTD

ANGLE

Mike. Flips the coin up again. Catches it, puts it in his pocket, turns and starts back into the alley.

9 INT: FORD'S APARTMENT - NIGHT

A picture window, Lake Michigan beyond it. Curtains blowing. Classical music playing.

Ford, dressed in a chaste flannel nightgown, carrying a cup of tea, walks into the frame, closes the window. CAMERA FOLLOWS her around the apartment. Obviously the abode of a single woman. Small, neat, modern, non-personal.

She goes into the kitchen. Finishes her tea, puts the cup in the sink. Washes out the cup and puts it in the rack. Turns off the radio. Turns off the lights in the living room.

She goes into the bedroom, turns down the covers on her bed. Gets into the bed. Pause. She gives a big belly-laugh, laughs for a moment. Turns out the lights, snuggles down into the bed.

10 INT: HOSPITAL - DAY

A window. The hospital-gowned woman patient we saw in the first scene, smoking a cigarette, walks into the frame.

WOMAN PATIENT

He said, "I can make any woman a whore in fifteen minutes."

10 CONTD

FORD (OS)

... and what did you say to that?

WOMAN PATIENT

I said he couldn't make anybody a whore that was not a whore to start out with.

The woman nods, as if agreeing with herself.

ANGLE

The hospital room. The woman patient pacing. Ford, seated, talking to her.

WOMAN PATIENT

He said, "I been reading your mail, and you <u>are</u> that whore." And ...

(pause)

<u>later</u> you see ...

(pause)

When ... then ... then ... 'cause he didn't realize what he had done.

FORD

How do you feel about him now?

WOMAN PATIENT

You know, I know there are people who are normal ...

FORD

Are there?....

10 CONTD

WOMAN PATIENT

Yes, there are. But ...

FORD

But what?

WOMAN PATIENT

But I don't know what those people ... do ...

(pause)

FORD

What do you think they do ... ?

Pause. The woman starts to cry. Pause. Ford goes over to her.

FORD (contd)

It's alright, darling ...

WOMAN PATIENT

No. It's not alright. It never was alright. How can you live, when you've done something ... when ... ?

FORD

(comforting her)

Shhhhh shhh ...

11 INT: HOSPITAL CORRIDOR - DAY

A policeman seated outside a hospital room. The door opens, Ford comes out. Sighs. Shaken. She takes out a cigarette. Doesn't have a match. The policeman lights her cigarette.

11 CONTD

POLICEMAN

Makes you think, huh?

FORD

Excuse me ...?

POLICEMAN

Like the man said, the "bad" people do what the "good" people think about.

FORD

Is that the truth?

POLICEMAN

Yes. I think it is.

* *

Ford strides down the corridor.

12 EXT: HOSPITAL - DAY

Ford coming out of the building, runs into Ruth, who is coming in.

FORD

Why do we listen to their troubles, when we can't help them?

MARIA

Ah. You've been talking to your murderess.

FORD

I know what she is doing in the hospital. She's sick. The question is what am I doing in there? It's a sham. It's a con game. Nothing that I say can make her better.

12 CONTD

FORD (contd)

and nothing that I can learn to help others to avoid her mistakes.

(sighs)

That poor girl. All her life. My father tells her she's a whore, so all her life she seeks out the ...

MARIA

"My father ..."?

FORD

I'm sorry?

MARIA

You said, "My father says that she's a whore."

FORD

My father ...?

Beat. Ford laughs, surprised.

FORD (contd)

I am working too hard.

MARIA

Well, what did your friend tell you yesterday ...? Do something that gives you satisfaction. Do something you always enjoy. Now: what do you enjoy?

(Reflectively)

FORD

What do I enjoy.

MARIA

Yes.

12 CONTD

FORD

I enjoy ... I enjoyed writing my book. *

MARIA

So you should write another book. And in the short term: you come to my house for dinner tonight. Will you do that ... ?

Ford takes an appointment book out of her purse.

ANGLE - INSERT

Ford leafing through the appointment book. Comes to the correct date. She comes across a piece of folded paper. Unfolds it, it is the check she wrote for six thousand dollars last night.

ANGLE

Ford and Ruth. Ford holding the check.

FORD

Oh, I'm so sorry, I can't come tonight.

MARIA

Tonight you have something to do that gives you enjoyment ... ?

FORD

I ... yes. I think so.

MARIA

(smiles)

Then good.

* 13 (OMIT) *

14 EXT: HOUSE OF GAMES - NIGHT

* Ford walks up to the door. As Bob comes out Ford asks *
* Bob a question and he points her down the street. *
* She walks off. *

ANGLE

Ford walking across the street, takes out a cigarette, lights it.

* *

15 INT: JEAN AND EDDIE'S - NIGHT

A dark lounge. Men and a couple of women at the bar watching a sports event on television.
Ford is walking slowly past the bar, looking around.

15 CONTD

BARTENDER

... help you?

She shakes her head "no." Looks around again.

BARTENDER (contd)

... drinking?

FORD

Scotch and water.

She points to an empty booth. The bartender nods. Ford goes over to the booth and slides in. Looks around again. She lights another cigarette. Beat. Ford takes up a napkin, takes out a pen, starts writing.

ANGLE - INSERT - THE NAPKIN

She is writing: "The necessity of dark places to transact a dark business, which is ... ?"

WAITER (VO)

Scotch and water ... ?

ANGLE

Ford writing, a waiter, seen only from the waist down, napkin over his arm, IN THE FRAME.

FORD

(without looking up)

Thank you.

15 CONTD

WAITER

You pay now.

FORD

(opens her purse)

How much is it?

WAITER

How much have you got?

Ford looks up.

ANGLE

The waiter is Mike, dressed in a good suit, who has just draped a napkin over his arm.

Mike slides into the booth.

MIKE

Oldest trick in the book. Never fails. Not good for much of anything, but still of great historical interest. Hiya.

FORD

Hi.

MIKE

It's good to see you. Did I ever tell you my name? My name is Mike.

FORD

Glad to meet you.

MIKE

Well, I'm glad to meet you, too.

FORD

I have a proposition for you?

15 CONTD

MIKE

And what's "your" name?

FORD

Listen to this: how would you feel if someone were to do a study of ... a study of ... the confidence game ... and someone were to talk to you, and learn your views and watch the way you operate.

(pause)

MIKE

"A study of."

(pause)

FORD

Yes.

MIKE

For what?

FORD

For my own reasons.

Beat.

MIKE

What are you? A journalist?

FORD

I'm a writer, I'm a sort of a writer.

MIKE

You're a sort of a writer, and that's why you came back here? To write?

15 CONTD

FORD

How would you feel about that?

MIKE

What did you come back here for?

Beat.

FORD

I came back here to write, I came back here, I would like to see how you operate.

MIKE

Is that the idea? You wanna see how a true bad man plies his trade?

Beat.

FORD

Yes.

Mike thinks for a moment.

MIKE

Alright.

*16 OMIT *

* 16 OMIT *

17 INT: WESTERN UNION OFFICE - NIGHT

Ford and Mike seated on a bench.

* MIKE *

* The basic idea is this: it's call a Confidence *

* Game. Why? Because you give me your confidence? *

* No. Because I give <u>you</u> <u>mine</u>. *

* (BEAT) *

* How do you get money when you <u>have</u> no money...? *

* A young man comes into the Western Union office. *

* Watch closely: this is called "short Con". *

* Mike gets up and preceeds the man over to the Cashier's Counter. *

MIKE

(to cashier)

Would you please check <u>again</u>, please.

<u>Howard</u>. Martin <u>Howard</u> ... money order

for three hundred ...

CLERK

It hasn't come <u>in</u> yet. As I told you, Sir,

the moment ...

17 CONTD

MIKE

... it was supposed to have been here this aft ...

CLERK

... the moment it ...

MIKE

... alright. Alright. Thank you.

Mike goes back and sits down. The young man goes up to the window.

YOUNG MAN

(to cashier)

I'm expecting some money? Sergeant John Moran ... ?

CASHIER

One moment.

(the cashier checks)

Moran ... ?

YOUNG MAN

Yessir.

CASHIER

No, I'm sorry. It hasn't ...

YOUNG MAN

They told me definitely by nine o' ...

CASHIER

If you'll have a seat I'll tell you the moment ...

17 CONTD

YOUNG MAN

Thank you.

He sits down, across from Ford and Mike. Pause. Mike sighs.

MIKE

Can you beat that?

(pause)

Can you beat this? I've been waiting here since ...

(to Ford)

Honey ... ?

(to young man)

Since three o'clock this afternoon.

YOUNG MAN

No.

MIKE

Three o'clock this afternoon. I got my car stolen, my wallet ... kid in a hotel, he hasn't eaten since ...

YOUNG MAN

They told me they'd have my money by nine, and ...

MIKE

I swear to god ...

YOUNG MAN

... and I've got to get a bus ticket before ...

17 CONTD

MIKE

... when does the bus leave?

YOUNG MAN

... not til six. But I've got to pick the ticket up by ...

MIKE

... where you going?

YOUNG MAN

... back to Camp.

MIKE

... where is that?

YOUNG MAN

Terminal Island.

MIKE

You're in the Corps? Laddie, I was in the Corps!

YOUNG MAN

(Beat) When were you in?

MIKE

68 - 70. (Beat) Yeah. I was there.

Marty Howard.

YOUNG MAN

John Moran.

MIKE

John:
(the two shake hands)

(MORE)

17 CONTD

MIKE (contd)

(pause)

Okay. Look. What do you need for the bus?

YOUNG MAN

Forty.

MIKE

When my money comes in I'll give you the forty. Go back to the ...

YOUNG MAN

No, I couldn't take it.

MIKE

The Hell. What are you going to do? Miss your Formation? I'll lend you the forty. When you get back to the base, send it back.

(pause)

YOUNG MAN

Um.

MIKE

No. You get on that bus.

YOUNG MAN

Thank you.

MIKE

Nothing to it. You'd do it for me.

YOUNG MAN

If mine comes in first ...

MIKE

No, we'll be alright ...

17 CONTD

YOUNG MAN

Uh uh. No. If mine comes in first you take ...

MIKE

No. I couldn't do that...

CASHIER

Moran ... ?

The young man goes over to the window.

CASHIER (contd)

Could I see some I.D., please ... ?

YOUNG MAN

(to Mike)

Now: you've got to take ... what do you need?

MIKE

No. We'll get by ...

YOUNG MAN

(turns around with money in his hands)

No. You tell me: what do you need ... ?

Mike gestures to the soldier with the money in his hand.

MIKE

(to Ford)

What's more fun than human nature!?

(he takes Ford by the hand and starts out the door)

(MORE)

17 CONTD

MIKE (contd)

(to the soldier)

Save your money, Laddie. Have a nice trip home.

18 EXT: WESTERN UNION OFFICE - NIGHT

Ford and Mike exiting the office.

FORD

Well. You learn something new every day.

MIKE

Innit the truth? you impressed?

FORD

So "you can't cheat an Honest Man."

MIKE

That's probably true. But what we have just seen is the operation of a slightly different philosophic principle.

FORD

Which is?

MIKE

"Don't Trust Anybody."

(They walk)

FORD

Were you in the Marines?

MIKE

You see: everybody gets something out of every transaction. I give THAT GUY my confidence. I ask him for help, and what he gets is he feels like he is a good man.

(pause)

Now: what do you get out of this transaction?

18 CONTD

FORD

I told you, I ...

MIKE

* You want to know a "Tell"? I'll show you another *
* one. Give me your hand ... *

He takes her hand. Holds it palm up.

MIKE (contd)

Think of a finger. Think of one.

INSERT - MIKE

holding Ford's hand palm up.

ANGLE

Ford and Mike.

MIKE

You thinking of one?

FORD

Yes.

Mike takes her index finger.

MIKE

* Okay. I'm going to tell you which finger your're *
* thinking of - Do you think I can do that ...? (Beat) *
This one.

FORD

* Yes. How do you know? *

18 CONTD

MIKE

* How do I know? 'Cause you were thinking of it. *

They have stopped walking. He still holds her hand.

(beat)

Do you want to make love with me?

(beat)

* Ford pulls back. *

FORD

* Excuse me? *

MIKE

* Because you're blushing. That's a tell. The things *
* we think, the things we want - we can do them or not *
* do them but we can't hide them. *

FORD

* And what is it you think I want? *

MIKE

* I'll tell you - somebody to come along - somebody to *
* possess you. To take you into a new thing. *

(pause)

** Would you like that? (Fause) Do you want that? **

FORD *

(very softly)

* Yes.

MIKE

*
* What is it?

FORD

* Yes. *

18 CONTD

FORD

Yes.

MIKE

That's good ...

They start into the hotel.

19 INT: HOTEL LOBBY - NIGHT

Ford and Mike walking through the lobby of a very fine hotel. Many people in the lobby. CAMERA FOLLOWS them up to the check-in desk.

MIKE

(to clerk)

A room.

CLERK

(checking files)

Your name, sir?

MIKE

(as he takes out some cash)

Douglas Johnson.

CLERK

(checking files)

I'm ... you have a reservation ... ?

MIKE

No, I ...

CLERK

Oh, I'm so sorry, Mr. Johnson, we're

(MORE)

19 CONTD

CLERK (contd)

completely booked up with the Apparel Show ...

As the clerk talks, a well built black man in a tuxedo drops his key off on the desk.

WELL BUILT BLACK MAN

Goodnight.

CLERK

(to black man)

Goodnight, Mr. Dean.

MIKE

You have nothing ... ?

CLERK

(to Mike)

I'm very sorry, sir ...

MIKE

(pointing, behind desk)

Who's that man? Is that the manager?

The clerk turns to see who Mike is pointing at.

ANGLE

Mike's hand on the counter. Picks up the key that Mr. Dean has just left off.

CLERK (VO)

No, sir, the manager is on a call at the moment.

19 CONTD

ANGLE

Mike and the clerk, Ford standing behind Mike.

CLERK

But, I assure you, we have no ...

MIKE

(turning away from the desk)

That's alright. Thank you ...

CLERK

I'm very sorry, sir ... if ...

MIKE

(walks away from the desk with Ford)

That's perfectly alright.

Ford smiles.

20 INT: ELEVATOR - NIGHT

* They ride silently up in the elevator. *

21 INT: HOTEL CORRIDOR - NIGHT

* Ford and Mike get off of the elevator. He looks at his key and leads her down the hall.

* FORD

* What if the man comes back?

* MIKE

* He had on a tuxedo - he's going out for the evening.

* FORD

* What if he <u>does</u> ... ?

* MIKE

* I don't think so. And if he does, we deal with that thing <u>then</u>.

* They stop in front of a room.

* He knocks on the door. Listens. No answer. Knocks again. No answer. Turns to Ford. She hesitates.

* MIKE

* I don't know you, but I know what your problem is: you can't let go. (Beat) Let go with <u>me</u> ...

* He opens the door. They go into the Room.

22 INT: HOTEL ROOM - NIGHT

ANGLE - INSERT

Mike's hand holds the key. Number 1206.

MIKE (VO)

(on the telephone)

This is ...

22 CONTD

MIKE (VO)

(on the telephone)

This is ...

(mumbles)

In room twelve-oh-six. I want a bottle of your Dom Perignon, '73, and two glasses ...

22 CONTD

ANGLE

Mike, naked except for a towel, sitting on the rumpled bed. Ford, dressed in her unbuttoned blouse, sitting in a chair by the window, smoking, looking out. Mike is talking on the telephone.

MIKE

... do not knock on the door. Sign my name to the check, I'm going to stick a twenty in the doorjamb at the bottom. Tell the guy it's his if he can get here in five minutes. I do not want you to knock on the door. Thank you.

(hangs up)

FORD

You're like an Urban Indian.

Mike gets up from the bed, starts pulling on his trousers.

MIKE

What does that mean?

FORD

All the places to find water, all the ways to Lure the Game ...

* *

22 CONTD

MIKE

I'm a con man. That's what I am. I'm a criminal.

(Pause)

You don't have to delude yourself. You can call things what they are.

FORD

Hadn't we better start getting out of here?

MIKE

... listen to me: because there are a lot of things in the world. And there are many sides to <u>each</u> of us. Good blood, <u>bad</u> blood. And, somehow, all those parts have got to "speak". You <u>know</u> what I'm talking about.

(Pause)

The burden of responsability ... in this world ... has become too great. It's <u>true</u>, <u>isn't</u> it ...?

FORD

Yes. It is.

MIKE

Babe, I <u>know</u> that it is. Why I said, "scribble on the wall".

22 CONTD

MIKE

Step out. I read a book once which said this: If you are fired from your job: when you are going home, take something. A pencil. Something -- to assert yourself. Take a memento ... take something from life. Step out. Take something. And I think what draws you to me is this: I'm not afraid to examine the rules. And to assert myself. And I think you aren't either.

FORD

Do you really think so?

22 CONTD

MIKE

* Hey, we all buy dogs that look like us. We could *
* say some things to each other? Do you know this? *

FORD

Hadn't we better leave? What if this man comes back?

MIKE

* No. We're going to have a drink first. *

(he starts for the door. Taking a bill out of his pants, he folds the bill)

Be right back.

Pause. Ford sighs. Gets up. Starts looking leisurely around the room. She goes over to the dresser. She looks down.

ANGLE - POV

Personal effects on the dresser, a small silver pocket-knife, some cigars, a pile of change and several bills in an ashtray.

ANGLE

Ford picks up the pocketknife, looks at it, fondles it, puts it down, picks up the ashtray. Pours the money and change out of it.

ANGLE

Ford looking at the change in one hand and the ashtray in

22 CONTD

the other. She puts the change and bills down on the table, holds the ashtray up to look at it.

ANGLE - POV - INSERT - THE ASHTRAY

It reads "The Wyndemere Hotel."

ANGLE

** Ford looking at the cheap pocket knife. **
Puts it in her purse.

*** 23 EXT. HOTEL LOBBY - NIGHT ***

Ford and Mike walking out of the hotel lobby. CAMERA FOLLOWS them out onto the street.

DOORMAN

Taxi ... ?

FORD

(to Mike; leans over and kisses him)

I want to see you again.

MIKE

** Well, I hope so. We'll do that. Soon. **

(beat)

I have to go.

FORD

* Can I go with you where you're going? *
*

23 CONTD

FORD

* Where do you have to be? *

MIKE

I've actually, got to be right here here in ...

(checks his watch)

* Oh, Christ ... What time is it....? *

FORD

What is it?

MIKE

(quickly, worried)

Look, look, you remember Joey from last night?

FORD

Your friend.

MIKE

* The guy in the bowtie. Slowly. Slowly ... look *

* around, and tell me if you see him. *

Ford looks around.

ANGLE - POV

Across the street Joey and a businessman, both wearing nametags, are walking down the street, slowly, conversing, as after a good meal.

ANGLE

Ford and Mike.

23 CONTD

FORD

Um, yes ... he's just crossing the ...

MIKE

Oh, Christ ...

(Mike looks around)

FORD

What is it?

MIKE

There's a bit that I'm supposed to do here ...

(He nods at the Vegas Man (George), who is coming up the street)

Okay ... okay ...

(To Ford)

I'm going to call you. Soon. Uh. I don't have your name. Come see me. Tonight ...

(He starts to walk off)

She continues to walk with him.

MIKE

No! Babe. Goodbye. You're gettin' into the Frame Up.

FORD

Let me do this with you.

MIKE

No. This is not a Game. We're 'bout to sting this guy ...

23 CONTD

FORD

I'll do it with you. Please. Let me do it with you ... just tell me what to do ...

Mike looks around.

MIKE

* Aw, hell, Babe ... you're mucking up my timing. *

* He decides, takes her arm, starts to walk. *

MIKE

Come on. You're my wife. You follow my cue.

(MORE)

23 CONTD

MIKE (contd)

Whatever I do. Don't volunteer anything. However strange things seem, KEEP YOUR MOUTH SHUT. And the only one you know is me.

ANGLE

Ford and Mike walking toward the street corner. Joey and the businessman are approaching the same corner from the other side of the street.

Both pairs arrive at the street corner at the same time. Also, another man, carrying a small suitcase, arrives at the corner, and hails a cab. This is George, the "Vegas Man" from the card game at the House of Games. The man in the bowler hat hails a cab, and we hear him say, "Airport, in a hurry" to the cab driver, as he gets in the cab. The cab drives away.

But the man in the bowler hat has forgotten his suitcase, which is left standing on the curb, just as the two pairs of people, Mike and Ford: and Joey and the businessman, converge next to it, waiting for the traffic light to change. Pause.

JOEY

(to the group)

Ha. Fellow left his suitcase.

MIKE

I'm sorry ... ?

23 CONTD

JOEY

Fellow left his suitcase.

MIKE

Well, he probably came from the hotel.

Let's, uh ... let's take it back, and ...

Mike leans down to pick up the suitcase. As he picks it up, the suitcase falls open revealing its contents to Mike and Ford. Ford gasps. Pause.

MIKE

(softly)

Holy Christ ...

ANGLE - POV

The interior of the suitcase. It is full of stacks of hundred dollar bills.

ANGLE

The group. The businessman and Joey have crowded around, they are all looking awestruck at the case. Pause.

* *

23 CONTD

MIKE

UM...(Pause)

I, uh, I suppose we should ...

BUSINESSMAN

Let's, let's ... let's just, let's just

talk about this for one moment.

JOEY

I'm with you ...

* 24 INT: BUSINESSMAN'S HOTEL ROOM - NIGHT *
* The suitcase full of money lying open on the bed. Businessman *
* comes into the frame with a cup of coffee. *

BUSINESSMAN

Now: look: look: look; this has got to be stolen money ...

MIKE

How do we know that?

JOEY

What are you, fucking nuts? There is eighty thousand dollars in the goddamn * bag. Who's going to be carrying ... *

BUSINESSMAN

... that's right ...

JOEY

... carrying that kind of money in a "bag" the middle of the night ...

BUSINESSMAN

That's absolutely right ...

JOEY

... and ...

BUSINESSMAN

And there's no goddamned way I'm turning * that money over to the police ... *

JOEY

... why should we? So some "cops" can split it?

BUSINESSMAN

... that's absolutely right ...

24 CONTD

JOEY

I'm not going to do it, and I'm not going to let you do it.

BUSINESSMAN

* Now, let's just stop pussyfootin around here: *
* This is the central proposition -- this money fell *
into our laps -- there's no way to give it back ... and all of us know what we're going to do, so let's just face the goddamn facts, 'cause we're going to split the money. So let's just do it.

(pause)

MIKE

I ... uh ... now ... um ... look. I ... I ... I work in a bank ...

JOEY

I don't want to know your personal ...

MIKE

Will you just shut up for a second. Listen to what I'm going to tell you: I work in a bank. If this money is clean ... If it's clean, if it's not counterfeit ... I say this: I say we split it.

(pause)

And we split it down the middle, and we walk away and this never happened.

BUSINESSMAN

... that's what I say.

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MIKE

I ... here's what I think we should do: I say that ... we're going home tomorrow. I'll take the money to the bank, and ...

JOEY

(laughs)

Are you nuts ... do you think that we're insane ... ?

MIKE

Listen to what I'm going to say: we keep it intact ... we don't touch it. I check it out. If it's hot, we ... we sit on it. For six months, a year ...

JOEY

... and you have the money all this time.

MIKE

Listen to what I'm going to tell you ... I'll ... alright: I'll go to ... I can go to a bank tomorrow morning. Here. In *** Seattle ... and ... I can get ... I can *** get fifty thousand dollars. Clean money. My money ... I'll write a draft ... you keep the money ...

JOEY

... we keep your money ... ?

MIKE

... yes ...

24 CONTD

BUSINESSMAN

Wait a second ... wait a second ... back up ... back up: I'll go to a bank. I'll go to the bank. Alright? I'll ...

(to Joey)

Eh?

Joey shrugs.

BUSINESSMAN (contd)

I'll give you the fifty thousand of my money ... and I'll get the thing checked out. I'll give you my money ... you son-of-a-bitch ...

ANGLE - CLOSE UP

Mike and Ford. Mike turns to Ford, nods slightly, sadly, meaning you see what human nature is?

25 INT: HOTEL ROOM - DAY

Joey opens the shades. It is now day. Ford is asleep? The suitcase is still on the bed. The Businessman rubs his eyes, checks his watch.

BUSINESSMAN

(To Joey)

I'm going to wash up, I'm going to change my shirt, and then we'll go. Keep an eye on ...

Joey nods.

JOEY

Go on. Don't worry.

The businessman goes into the bathroom. Joey stands guard to see that they are not overheard.

MIKE

You got a little bit more than you bargained for, eh?

FORD

I don't understand how it works.

MIKE

Okay. The mark gets dressed, we take him to the Bank ...

JOEY

Don't include the broad in it, Mike. Are you nuts? You had to drag her along ...? Leave it be. She don't have to know how we do this.

MIKE

Be cool, Moey. It's almost over.

(to Ford)

We make a deal with the mark. He gets to ship the suitcase to himself in Baltimore. Now: why do we let him do that? Because before he does he goes to a bank here and gives us fifty thousand dollars as "collateral". So that we "trust" him. Just before we ship him thecase, we switch in on him. And we've got his fifty thousand dollars.

(beat)

FORD

** If it's phony money, in the case, why do you ** ** have to switch it? **

MIKE

** Who said it was phoney money? It's real. That's ** ** the beauty of the thing. We're showing the guy ** ** eighty thousand real dollars. **

(beat)

** We borrowed the money from the Hard Guys. For ** ** one night. Tonight we give it back. **

(to Joey)

How is he doing?

JOEY

He's changing his shirt. We got a couple minutes.

MIKE

I hope you enjoyed your evening. You have seen sights that few have seen.

JOEY

You were a goddamned fool to bring her along.

25 CONTD

MIKE

(shrugs)

We're almost out of it.

(To Ford)

You did real good.

JOEY

Okay. Here we go, let's take it to the bank.

MIKE

(To Ford)

You'd better get your coat.

25 CONTD

She nods, gets up, starts walking to the coat closet. She walks past the dressing area, and her eye is caught by a reflection in two mirrors of the businessman, closing the door to the bathroom. He takes off his jacket to reveal a walkie talkie and a revolver on his belt. He lifts the walkie talkie to his mouth, as he closes the door.

ANGLE - CLOSE UP

Ford.

ANGLE

Ford. Immobile, beat. She walks over and puts her ear against the door to the bathroom.

ANGLE - CLOSE UP

Ford listening.

BUSINESSMAN (VO)

(through the door, softly)

... coming out in about five minutes.

SFX: Radio static.

BUSINESSMAN (VO contd)

Not as far as I can determine. Negative. None of them are armed, we'll act as if they are in any case. When you come in ... have

(MORE)

25 CONTD

BUSINESSMAN (VO contd)

the female officer go for the woman, get her down on the ground and frisk her good. I don't trust her. I'll take the young guy, and you take the old. The signal is I clear my throat.

(pause)

Say again ... ?

(holds the earpiece closer to his ears)

Yes. At the bank. ... say again ... ?

ANGLE - CLOSE UP

Ford moves her head back, terrified.

ANGLE

Ford comes back to Joey and Mike.

FORD

(sotto)

He's a cop.

MIKE

What?

FORD

He's a cop. I ... he's ... I heard him on the walkie talkie.

Mike stands.

25 CONTD

MIKE

Oh, my God, we got to get her out of here! Get out of here ... you got to get out of here ... get clear.

FORD

(terrified)

I ... Yes. I have to ... I ...

MIKE

Come on ...

He starts moving her toward the door. CAMERA PANS TO SHOW Mike and Ford moving toward the door to the hall. As they do so, the businessman comes out of the bathroom and blocks their way.

BUSINESSMAN

Where are you going ... ?

MIKE

Well, it's just my wife ... she's got to call the ...

Mike starts opening the door.

BUSINESSMAN

No, no, no, hold on ...

MIKE

We're going to stay with you, she ...

The businessman blocks the door.

25 CONTD

BUSINESSMAN

Nobody goes anyw ...

MIKE

(starts to shove him aside)

She's very ill ... she ...

* Mike and Ford move toward the door. The Businessman pulls *
* out and flips open his Badge Case. *
* BUSINESSMAN *
* Police! Don't move ... *
* MIKE *
* I told you -- my wife is ill ... *
* BUSINESSMAN *
* Stand back . *
* (Reaches for Radio) *
* FORD *
* I've got to get out of here. *
* BUSINESSMAN *
* You're under arrest. It's all over for today ... *
* MIKE *
* No ... *
* Mike and Ford push forward. *
* Businessman pulls his gun. *
* BUSINESSMAN *
* I said Get Back or I'll blow your Goddamned *
* head off. *

25 CONTD.

Ford and Mike are still trying to get through the door, all pushing the businessman. There is a shot. Pause. Pause. Ford and Mike step back. Pause. The businessman falls to the floor, splattered by blood. Pause. Mike kneels over him.

JOEY

How is ...

MIKE

Yeah. He's dead.

FORD

I can't be here.

JOEY

Oh, why did you have to kill 'em ... are you out of your mind ...

25 CONTD

MIKE

We've got just seconds to get out of here ...

JOEY

(moaning to himself)

... the Straight Bitch, and she panicked ...

26 INT: HOTEL HALL - DAY

Looking into the room, the dead businessman, the gun in his hand.

ANGLE

Joey and Mike in the hall, running for the elevator, Ford standing at the open door, looking into the room. Joey is pushing the button for the elevator.

MIKE

Are you nuts ... ? The stairs!!!

Mike runs back to Ford, who is standing, fixed, looking into the room, he pulls her away from the door.

ANGLE - POV

Ford. The dead businessman, the door closing.

27 INT: STAIRWELL - HOTEL - DAY

Mike, Ford and Joey running down the stairs. They stop at a door with a panic bar. The sign on the door reads "First Floor, No Re-entry."

27 CONTD

Mike pushes open the door slightly.

ANGLE - POV

Mike. The elevator bank. Two men in police uniforms waiting by the elevator.

ANGLE

Mike closes the door quickly. The two others look to him. Ford starts to go through the door, Mike stops her.

MIKE

No.

He looks at a sign which reads "Garage," and an arrow pointing down.

28 INT: GARAGE - DAY

ANGLE

The entrance to the garage, seen from inside. A car is dropped off and an attendant gets in and starts to park it.

ANGLE

Ford and the two men huddled in the corner. They start to walk out.

ANGLE

Ford looking at the entrance.

28 CONTD

ANGLE - POV

Two policemen walk into the entrance, they confer.

ANGLE

Ford and the two men frightened.

JOEY

She's killed us, man, this bitch has killed us dead.

FORD

I ... I ...

MIKE

Just be quiet.

ANGLE

Mike walking over to the entrance to the garage as a 1960's red Cadillac pulls in.

The driver gets out of the car, Mike walks up as if he were the parking attendant.

Mike leans into the check-in booth and takes a ticket, hands it to the man in the red Cadillac, takes the keys, gets in the car as the man gets out.

ANGLE

The red Cadillac, Mike driving, pulls up to Ford and Joey huddled in the corner.

Mike gets out.

28 CONTD

MIKE

(to Ford)

You drive. Get us out of here.

Joey gets in the back of the car and huddles down. Mike gets in the front and huddles down. Ford gets in the driver's seat. Beat. Ford freezes.

29 INT: THE CAR

ANGLE

MIKE (contd)

(to Ford)

You want to go to jail for life, or you want to drive us out of here.

30 EXT: THE STREET OUTSIDE THE GARAGE

ANGLE

Ford, driving the red Cadillac, as it comes out on the street. She looks to the left.

ANGLE - POV

The two policemen rounding the corner of the building.

ANGLE

The Cadillac turning right, moving out into traffic.

ANGLE

The Cadillac in traffic.

31 INT: THE CAR

ANGLE

Ford is driving. An overhead police siren. Ford looks in the rearview mirror.

ANGLE - POV

A police car speeding in the opposite direction.

ANGLE

The red Cadillac turning a corner.

32 EXT: DESOLATED INDUSTRIAL AREA - DAY

* Joey is wiping down the interior of the red Cadillac with his handkerchief. He takes the keys out of the ignition. *

ANGLE

* Ford and Mike standing by a pylon. Joey throws the keys into a canal. *

JOEY

* All my life, Mike. All my life. I never had a moment's violence. Never saw a moment's violence. *

MIKE

* Forget it. Wipe it down, and let's get out of here... *

JOEY

* I swear to God, and now you've got to bring this "squarejohn" broad into it ... You have to bring your "trick" in the game ... *

32 CONTD

Joey takes off his "Apparel Show" tag, puts it in his pocket.

MIKE

* Okay, okay, it's happened. It's something that *
* happened. It was an accident. *

Joey goes back to wiping down the car.

JOEY

* An accident. You broke the first rule ...God Damn you. *
* I should have turned around the first moment you *
* brought the broad... *

MIKE

(to Ford)

* We're going to get the car wiped down. In a couple of *
* minutes we'll be out of here. And we're home clean. *
* None of this ever happened. We give back the money, *
* you go home, nobody even knows your name. And it's all *
* over. *

(beat)

Ford nods.

33 INT: THE CAR

ANGLE

Joey, with his handkerchief, wiping down the interior of the car, he stops, he looks for something. Stops.

33 CONTD

ANGLE

Ford and Mike, Joey coming from the car.

MIKE

(to Ford)

Come on.

(to Joey)

Where's the briefcase?

Joey shakes his head.

MIKE

You had it. You had it. At the garage.

YOU HAD THE ... BRIEFCASE ...

JOEY

...I told her to put it in the car.

(pause)

MIKE

Where is it Joe?

JOEY

It isn't there.

FORD

What does this mean.

JOEY

I'm sorry, Mike. I swear. When we were in the garage...

MIKE

Shut up. Let me think a second.

(beat)

FORD

What does this mean?

33 CONTD

JOEY

* It means that we left eighty thousand dollars *
** in the goddam hotel which if we don't pay it back **
** to the mob tonight, then they'll turn us over **
** to the cops. **

(beat)

FORD

* I can give you the money. *

Mike and Joey ignore her.

FORD

* I can give you the money. *

MIKE

* I NEED EIGHTY THOUSAND DOLLARS. BY this evening. *

FORD

* I'll give it to you... *

MIKE

You have that kind of money?

FORD

I can get it.

MIKE

Then for god's sake, get it...

34 OMIT *

35 OMIT *

36 INT: TAXICAB - DAY

Mike and Joey in the back seat. Silent very stern.

HOLD. Joey turns his head.

JOEY

I'm sorry Mike.

36 CONTD

ANGLE - POV

The facade of a bank. HOLD.

ANGLE

The two men in the car. Joey turns back, then immediately back to the facade of the bank.

ANGLE - POV

Ford coming out of the bank, carrying an attache case.

37 INT: THE CAB

ANGLE

Ford gets into the cab with the case. Beat. Joey looks interrogatorily at the case.

FORD

(nods, sotto)

Eighty-five thousand.

MIKE

(to Joey)

Tell 'em ...

JOEY

They know what happened, I don't got to tell 'em a goddamn thing.

Beat. Joey gets out of the cab with the suitcase.

37 CONTD

MIKE
(to the driver)
Start for the Airport.

38. INT: CAB - DAY.

Ford and Mike in the back seat.

MIKE
Thank you for the money.
(beat)
I'm so sorry.

FORD
Tell me what's going to happen.

MIKE
What's going to happen is this: Joey gives
** the money back to the Mob, and then he goes **
** away. I'm going to go away. You're gonna stay **
** here 'cause you have a lift here. Nobody **
** knows who you are. They can't trace you. **
** If you don't tell them, they they don't know. **
** Listen to me, you are going to get a strong **
urge to confess. To thievery ... to murder,
you are gonna want to confess. You are. Don't
do it. What happened was an accident. The
** fact that you were there was an accident, and **
** it was my fault. You did nothing wrong. **
** You go and forget it. **

(Beat) He looks at her.

38 CONTD

ANGLE - CLOSE UP

Mike.

MIKE

I ... I just wish ...

ANGLE

Ford and Mike.

MIKE

(to driver)

Stop the cab.

(to Ford)

You go on with your life.

He leans into her.

ANGLE

TIGHT ON Ford and Mike, he kisses her.

MIKE

(sotto)

I'm so sorry. I'm so sorry I did this to you.

He motions her to get out of the cab.

39 EXT: STREET - BY A PLAYGROUND - DAY

ANGLE

Deserted street, the door of the cab opening. Ford gets

39 CONTD

out. The cab pulls away, leaving Ford standing in the desolated area.

40 EXT: PLAYGROUND - LATER - DAY

Ford sitting on a bench in a deserted playground. Hanging her head.

WOMAN (VO)

You have to get out of here.

Ford looks up, frightened.

ANGLE

The playground. A young mother with a baby in a stroller is standing next to Ford.

WOMAN (YOUNG MOTHER)

I'm sorry. But it says right on the sign.
This park is for children and their guardians.

Ford gets up, quickly moves out of the park.
CAMERA FOLLOWS her to a street corner. She waits for the light to change. She sees something across the street.

ANGLE - POV

Two uniformed policemen on the far side of the street, they are looking in her direction.

ANGLE

Ford looks away from them, hurriedly turns and starts to

40 CONTD

cross the street in the other direction. We hear the panic squeal of car brakes.

ANGLE

The street corner. A car has just barely missed Ford as she stepped into the street, the car is skewed across the intersection, and the shaken driver is shouting at her.

DRIVER

Are you out of your mind ... what are you, crazy ...

Ford hurries away from the car.

41 INT: CLASSROOM - DAY

** Maria lecturing to some students. **

MARIA

... and so what do we have: transposition, projection, inversion, compression ... elaboration. The dream says ...

(she consults a sheet of paper)

"two men were walking up a hill and they came to a ticket window ... " So we have: 1) elaboration, the self, one, is turned into two men, two tendencies ...

A class bell rings. The students start putting their things away.

41 CONTD

MARIA (contd)

One moment: 2) consonance, as Freud says, the walking up the hill is a physical pun on the sexual act ...

ANGLE

Ford, standing in the back of the classroom, in her still dishvelled clothes from the night before.

MARIA (VO)

... and the ticket window is, of course, the female sexual organ, and it is barred. And so the complex thought: "in having sex I am of two minds, what occasions this is the feeling that the woman is not really open to me ... " And this thought is compressed ... I'll see you on Thursday.

ANGLE

The classroom clearing out, Maria comes over to Ford.

MARIA

Maggie. What is it?

(pause)

What is it, darling?

(pause)

Come inside.

41 CONTD

FORD

(Ford pulls back)

No. No ... I ...

MARIA

What ... ?

** Ford pulls Mariainto a small alcove. **

FORD

I have to ... I have to talk to you.

MARIA

What. Anything.

(pause)

What is it ... ?

(pause)

FORD

You know ... you know the dream where ... you've done something terrible ... some ... some ...

MARIA

Maggie. Darling. Come inside. Sit down and tell me.

(takes her arm)

Ford breaks free.

FORD

No! Listen to me. No. ... And if you reveal yourself you betray someone else, and ...

41 CONTD

MARIA

When you've done something "unforgiveable."

FORD

Yes.

MARIA

I'll tell you exactly what to do. When you've done something "unforgiveable," you forgive yourself.

(smiles)

It isn't as if you'd killed somebody ... !

A student stands beside Maria.

STUDENT

** Dr. Littauer ? **

Maria looks back at the student. Beat. To Ford Maria motions that she will be back in one moment. Maria moves to the side with the student. Ford stands alone for a moment. Walks out of the classroom.

42 INT: FORD'S OFFICE - VESTIBULE - DAY

Ford, still clothed in the clothes of the night before, walks into her vestibule. A young woman patient rises from one of the chairs.

YOUNG WOMAN PATIENT

Dr. Ford ... do I have the wrong day, am I ... ?

42 CONTD

FORD

(moving past her, opens the door to her inner office)

I'm very sorry. I'm very sorry. I'm quite ill. I'll have to ...

YOUNG WOMAN PATIENT

... are you alright ... ?

Ford brushes past her.

FORD

Didn't I just tell you. What did I just say ... ?

Ford goes into the inner office. CAMERA FOLLOWS. She closes the door behind her. Moves to the window shades. Draws them. Goes over and sits in her chair. Picks up the telephone.

FORD

(on phone)

No calls through ... on any circumstances. Call my appointments for today and cancel them.

She hangs up the phone, she rubs her face. She takes out a cigarette and lights it. She shakes her head, closes her eyes. Starts to cry. She reaches down to her desk-top.

42 CONTD

ANGLE - INSERT

She is picking up a copy of her book Driven.

ANGLE

Ford takes the book. Pause. She hurls it across the room.

ANGLE

The book hits a large framed diploma on the other side of the room. The glass shatters.

ANGLE

Ford walks over to the diploma, a medical degree in her name. She reaches through the fragments of glass and takes out the diploma. Crumples it. She looks down at her hand.

ANGLE - POV

Her hand is bleeding badly.

ANGLE

She goes to her desk. Opens the desk drawer. Looks down.

ANGLE - POV

Various objects in the desk drawer. A small package of band-aids. She is bleeding all over the desk drawer. Trying to put on the band-aid. She does so. Her hand stops.

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She takes out a cigarette. Hunts for a match on her desk. Hunts in her purse. She stops, looking at something in her purse.

ANGLE - POV - INSERT

** The purse. The knife from the night before ** in it.

ANGLE

** Ford taking the knife out of the purse. **

ANGLE

** Her hand holding the knife Bleeding on it. **

ANGLE

** Ford holding the bloody knife Frightened. Throws it **
* in her wastebasket. Thinks. Hunts in purse. *

*** ***

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ANGLE - INSERT

It is the check for six thousand dollars she wrote when she went to the House of Games, the first time.

* Her fumbling hands put the check in the wastebasket. *

ANGLE

She goes back into her desk. Rummages through it, pulls out a file.

ANGLE - POV

The file reads "Billy Conn." Ford flips through the pages. WE SEE the page we have seen previously which reads: "Compulsive succeeds in establishing a situation where he is out-of-control." And below it, written "The character of Mike, the 'Unbeatable Gambler,' seen as omniscient, who 'doles out punishment'" ... House of Games.

ANGLE

Ford takes the pages and puts them in the wastebasket. She hunts through some papers on her desk, tears out several sheets, puts them in the wastebasket.

She moves the wastebasket to the center of the room, takes a book of matches. It is empty, she throws it in the wastebasket.

Ford walks back to her desk. Opens the drawer.

*** 42 CONTD ***

ANGLE - POV

Her hand takes a book of matches. Beat. Her hand picks up the nickeled automatic pistol.

ANGLE

Ford at the desk. Takes the pistol out, places it on the
* desk. Ford hunts in her file cabinet. Takes out a file. *
* Empties it into the wastebasket. Takes out her black note- *
* book, rips out several pages, throws them in the wastebasket. *
* Takes off her bloody shirt, throws it in with the other stuff. *

(beat)

* She goes to her closet and takes out a washed-out old man's *
* sweater, puts it on, picks up the wastebasket, starts for *
* the door. As she approaches the door we hear knocking. *
* Ford stops. The knock is repeated. *

(beat)

BILLY HAHN (VO)

* Dr. Ford...? *
* Pause. Ford freezes. *
* Dr. Ford... it's Billy Hahn. *

Pause.

* It's Billy Hahn. *

(beat)

* Ford opens the door. Billy Hahn stands beyond. *

FORD

* What do you want? *

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BILLY

* I tried to call you. I had to cancel my *
* appointment tomorrow. They said you weren't *
* taking any calls. I have to go away for ... *

FORD

* Yes. I think it would be best if we suspended *
* treatment for awhile. *

BILLY

* I stopped by to tell you that I would be gone and *
* couldn't come tomorrow. *

(beat)

FORD

* Thank you. Yes. *

(beat)

BILLY

* Are you alright? *

FORD

* Yes. *

(beat)

* Billy nods. Leaves. Ford closes the door and goes back into *
* the room. She takes the garbage pail and starts down the hall.*
* CAMERA follows her toward the back door. *

*** 43 OMIT ***

*** 44 EXT: BACK OF FORD'S OFFICE DUSK. ***

* Ford comes out of the back door with the garbage pail and proceeds
* to the dumpster. She stops, she sees something. *

44 CONTD

* ANGLE - POV

* Billy Hahn across the street, down the street, talking at *

* a pay phone. *

* ANGLE *

* Ford continues walking toward the dumpster. She looks back. *

* ANGLE - POV

* Billy Hahn has gotten off the phone. Ford's new angle sees *

* him as he proceeds down the street and gets into his car and *

* drives away. As his car turns into traffic we see it is the *

* red Cadillac. *

*** 45 EXT: JEAN AND EDDY'S BAR - DUSK ***

The red Cadillac parked in front of the bar.

ANGLE

Ford across the street. HOLD. She walks across the street.

* CAMERA follows her across the street. into the alley, and *

* into the back door of the bar. *

*** 46 INT: JEAN AND EDDIE'S BAR - NIGHT ***

* CAMERA follow Ford moving through the kitchen area of the bar. *

* She moves into the area near the phones and entrances to the *

* washrooms. She moves past a large man, with his back to the *

* camera, hunched over a phone. She stops. *

* ANGLE - POV

* The front of the bar. Billy Hahn. Waiting for someone. A man *

* comes from the side of the bar toward Billy. It is Joey. *

46 CONTD

* He hands Billy Hahn some money. Billy Hahn thanks him, *
* and starts out of the bar. *

MAN'S VOICE (VO)

* Excuse me. *

* Ford turns. The man on the phone is brushing past her. He *
* proceeds into the bar area and turns to lower himself into a *
* booth. We see it is Mr. Dean, the man in the tuxedo from the *
* Luxury Hotel. *

ANGLE

* Ford looking on. *

ANGLE

* Ford slowly proceeds toward the booth into which Mr. Dean has *
* lowered himself. *
* We hear VO

JOEY(VO)

* The kid says that she's fine. *

MIKE (VO)

* How is she taking it? *

JOEY (VO)

** She's on <u>tilt</u> ... **

MIKE (VO)

** Uh-huh ... **

* Ford stops in back of the booth. *

JOEY

** But he doesn't think that she'll **
** go to the Cops. **

MIKE

** No, I don't think so, either. Good. **

MR. DEAN

** Mike: How'd you know that she was going **
** to go for it? **

MIKE

Go for it?
Hey, the broad's an addict, from the gitgo. Listen to this...

JOEY

Oh: This is great.

MIKE

This is fantastic. Listen to this:
The bitch: When we dressed up the room?

MR. DEAN

"My" hotel room?

JOEY

We sprinkled a bunch of junk on the bureau.

MIKE

... we put a bunch of stuff on the bureau

46 CONTD

*** MR. DEAN ***

Yeah?

MIKE

Yeah.

JOEY

So it'll look like somebody's in the room.

MIKE

** Get this: listen to this: I have some stuff, I leave forty **
fifty bucks in an ashtray on the desk.

** Now: THE BROAD STEALS MY POCKETKNIFE. **

*** MR. DEAN ***

No!

MIKE

** THE BROAD ... MY HAND TO GOD!!! SHE BOOSTS MY **
*** MR. DEAN POCKETKNIFE. ***

Can you beat that ...

JOEY

The bitch is a booster!

MIKE

The bitch is a Born Thief, maan.

*** MR. DEAN ***

Well, you had her made from the jump.

MIKE

* I'm telling you. A ton of fucken bricks. *
* Show me some real Con Men. *

JOEY

* Well, we showed her some con men. *

MIKE

** We showed her some dinosaur con men. **
** Some old-style... **

MR. DEAN

** ... yessir **

MIKE

** Years to come they're gonna have to go to **
** a museum see a frame like this. **
** We took out for the hotel, two hotel rooms **

(to Mr. Dean)

** Speaking of which. Two hundred dollars a night **
** for your hotel room ...? **

MR. DEAN

** Always show a little front, Mike, you taught **
** me that yourself ... **

MIKE

** Yeah, yeah, the two policemens' uniforms ... **
** (beat) **

MR. DEAN

** Eighty thousand dollars. **

MIKE

** And the water pistol. So we insist ... Five **
** hundred in change. **

JOEY

** And get forty thousand dollars. **

MIKE

** Hey, baby, this is my road game. **

BUSINESSMAN

** Mike, you are King Kong. **

46 CONTD

MIKE

First in War, First in Peace, First in the Hearts of Pee Wee Reese ...

ANGLE - POV

The table, glasses, cigarettes, and a copy of her book. Driven.

*** MR. DEAN (VO) ***

So how you know she's going to cop wise when you're cheating her at cards?

MIKE

Come on ... all we didn't do is put a sign up ...

** **

** **

JOEY

I got the water pistol's got a puddle on the table big enough to ...

MIKE

... that's right ...

JOEY

* ... drown a large dog. I'm winking at him... *

MIKE

... on the subject, calm down, baby. Don't you work too hard. Take a rest.

46 CONTD

JOEY

You should ... you're right. You should take a rest.

MIKE

I'm takin' a rest. I'm goin' to Vegas tonight on the Ten O'clock.

JOEY

Vegas? You call that a rest?

MIKE

It is after working with you, you fucken ham. I'm prayin: Don't Rank the Play ... !!!

(to black man)

You wanna come to Vegas?

MR.DEAN

No, man, this time I'm quittin' winners.

JOEY

Ham? I'm a Ham?

MIKE

Sarah Bernhardt, man ...

JOEY

I'm such a ham how come you work with me?

MIKE

Why? Because we like you. M.O.U.S.E. cut up the Pie.

Joey, smiling, starts dividing the money.

46 CONTD

ANGLE

Ford, back in the shadows.

47 INT: AIRPORT - NIGHT

A departures announcement screen. Announces three flights: EFT. The final one is for Las Vegas.

ANGLE

Ford, dressed for travelling, carrying a suitcase. Looks up at the screen. Checks her watch.

ANGLE - POV

The watch reads 9:00.

ANGLE

Ford moves to one side of the concourse, watches the people coming in from the ouside.

ANGLE - INSERT

Later. The watch reads 9:42.

ANGLE

Ford looking at her watch. Sees something.

ANGLE - POV

Mike, carrying a small suitcase, coming in from the street.

47 CONTD

ANGLE

Ford takes a deep breath, moves toward him on an oblique angle. He sees her, stops, she "sees" him. She walks over to him.

FORD

(softly)

Mike ... Mike ... what are you ... what are you here ... ? We can't be here ...

MIKE

What are you doing here ... ?

ANGLE - CLOSE UP

FORD

(sotto)

Listen ... listen ... they're <u>following</u> me ... they're <u>following</u> me ...

MIKE

(sotto)

... they are?

FORD

Come on ... we ... we ... we ... we must keep moving ...

She leads him outside. They come out of the building.

ANGLE

Ford and Mike.

47 CONTD

MIKE

Look: we can't be seen together.

FORD

No. We must. Don't leave me ... I'm so glad I've found you.

MIKE

You're in no danger ...

FORD

(simultaneous with "danger")

I told you. They're waiting for me ... there were men, there are policemen following me.

(pause)

What are you doing here? I thought you ...

I thought you ...

MIKE

I couldn't get on the right flight. Now:

Look: If they haven't followed you here, then you have some time, but we have to split up.

FORD

No. I can't .

MIKE

Yes.

FORD

How can I do it without you, this is a godsend that you're here.

MIKE

I'm going to tell you where I'm going.

(MORE)

47 CONTD

MIKE (contd)

* and we'll meet there. *
* *
We'll take separate flights.

FORD

No.No.No. I'm so frightened. And ... Mike: Mike: I ... I took all my money. I took all my money out of the bank.

(she cluthces a small suitcase to her)

I'm ... and you'll help us disappear. We'll disappear together. Mike: I've got a quarter of a million dollars. We can live ... we ... I can't believe ... I'm seeing you ...

Mike draws her to the side of the airport concourse. He looks around, opens the door to a small room marked "No Admittance."

48 INT: BAGGAGE HANDLING ROOM - NIGHT

A room full of empty plastic baggage pallets. Ford and Mike in the dark room.

MIKE

Do you think you were followed to the airport?

FORD

I don't know. I ... I bought my ticket in another name.

Beat. He nods.

48 CONTD

FORD (contd)

My real name is Margaret.

MIKE

Margaret. We're going to get out of this. I promise you.

FORD

It was fate I found you.

MIKE

Yes. It was.

FORD

Because, together ...

MIKE

... Yes. We can.

FORD

And when I saw them ... when I saw that they came after me ...

MIKE

It's alright now. You're safe.

FORD

... I knew. That I was being punished.

MIKE

No. It was an accident ... No ...

FORD

No. I knew. That I was bad. Do you know why? Do you know when I knew? Because I took your knife, that's when I knew.

48 CONTD

MIKE

* What knife? *

FORD

* Your knife. From the hotel room. And * I said, "That's why it happened. That's why it all ... " Yes. Because I'm bad. Because I stole ...

(pause)

Because I'm a thief. I ...

She sees something in him.

ANGLE - FORD'S POV

Mike.

FORD (VO)

What is it ... ?

ANGLE

Mike and Ford.

FORD

Mike, Mike: what is it?

* Mike gets up, starts checking the room

MIKE

Oh. You're a bad pony. N'I'm not going to bet on you.

(pause)

48 CONTD

FORD

Mike...

MIKE

You see: The thing of it is: You just said "my knife".

(pause)

He continues checking out the room.

FORD

I don't understand.

MIKE

"My knife". You said you took "my knife" from the hotel room.

MIKE

You see, in my trade this is called, what you did, you "cracked-out-of-turn." Eh? You see? You crumbed the play.

(pause)

"My knife"

(pause)

What do you want?

(pause)

What do you fucken want from me ... ?

(MORE)

48 CONTD

MIKE (contd)

You want your eighty grand back, I can't give it back. I split it up. What do you want? Revenge?

He sits down. Pause.

FORD

I gave you my trust.

MIKE

(laughs)

Of course, you gave me your trust. That's what I do for a living ... you asked me what I did for a living ... this is it. Look, look, I'm sorry. I'm sorry I "hurt" you. Really. You're a good kid, now, whatever it is that you feel that you have to do ...

He starts for the door.

FORD

Sit down, please.

MIKE

I'd love to, but I ...

FORD

I said to Sit Down:

MIKE

Whaddaya gonna do, go to the Cops?

48 CONTD

FORD

I may.

MIKE

And tell them what? Whattayagonna tell 'em, Stud! That the author of the best-selling Driven, "a Guide to Compulsive Behavior," gave her fortune away to some con man?

(pause)

You see my point?

(he starts to leave the room)

But we've had fun! You must say that.

FORD

I said sit down.

She produces Billy Conn's pistol from her purse.

FORD (contd)

If you walk out that door I'm going to kill you.

MIKE

I don't believe you.

FORD

What is life without adventure?

(she levels the pistol at him)

Pause. Mike lets go of the doorknob.

48 CONTD

** **

Mike sits down. Pause. He shrugs.

MIKE

What ...?

(pause)

What do you want me to do?

FORD

You took my money.

MIKE

How naughty of me.

FORD

You raped me.

MIKE

Is that what I did ... ?

FORD

You took me under false pretenses.

MIKE

* Golly. Margaret. Well, That's just what happened, *

* then, isn't it ...? Okay: Look: You got "Stung," *

and you're "Hurt." I can understand that.

You're stuck n' you're steaming ...

FORD

I want to know how you could do what you

did to me.

48 CONTD

MIKE

It wasn't personal. Okay? And, really, funny as that sounds, I'm sorry that it happened. But it did, and we've all got to live in an imperfect world.

(he gets up)

FORD

You used me.

MIKE

I "used" you. I did. I'm sorry. And you learned some things about yourself that you'd rather not know. I'm sorry for that, too. You say I Acted Atrociously. Yes. I did. I do it for a living.

(he gives her a salute and starts for the door)

FORD

You sit down.

MIKE

I'd love to, but I've got some things to do.

She cocks the gun.

MIKE (contd)

(of gun)

You can't bluff someone who's not paying attention.

48 CONTD

Ford shoots him. He falls.

MIKE (contd)

Are you nuts? What are you ... nuts ... ?

FORD

I want you to beg me.

MIKE

Fuck you. I'm not going to beg you for a goddamn thing.

FORD

Beg me.

MIKE

S's a goddamn bluff. You're all bluff. Whataya, gonna kill me? and then go to Jail? Give us that good shit that you have, your Bestseller, that "Doctor" stuff, that "Money", All the stuff you're trying so hard to protect ... you gonna give that up?

FORD

It's not my pistol, I was never here.

(Ford shoots him again)

Beg for your life. Or I'm going to kill you.

MIKE

Hey, no.

FORD

I can't help it -- "I'm out of control."

48 CONTD

MIKE

Hey, no. Oh ... I ...

FORD

Beg me for your life.

MIKE

(coughing)

Hey, fuck you. This is what you always wanted -- you crooked bitch ... you thief ... this is what you always ...

(he starts to cough blood)

You always need to get caught -- 'cause you know you're bad ... live with this. I never hurt anybody. I never shot anybody ... you're gonna you're gonna ... you sought this out ... this is what you always wanted. I knew it the first time you came in. You're worthless, you know it. You're a whore. I knew you the first time you came in. You came back like a dog to its own vomit. You sought it out. You sick bitch, I'm not going to give you shit ...

Ford shoots him again.

MIKE (contd)

"Thank you, sir, may I have another?"

48 CONTD

Ford shoots him again. Pause. Silence.

FORD

And there we have it.

49 INT: RESTAURANT - DAY

An open greenhousey restaurant. The door opens.
Ford, tanned, dressed lightly, comes in.
Ford looks around. A man accosts her.

MAN

Are you Dr. Margaret Ford?

(pause)

Are you Dr. Margaret Ford?

FORD

Yes. I am.

MAN

Would you sign my book ... ?

Theman produces a copy of the book, hands it over to Ford.
Ford takes it, takes a pen, begins to write.

ANGLE - INSERT

Ford writing on the title page:
"When you have done something unforgiveable, forgive yourself."
As she finishes writing, we hear someone calling her "Maggie."

49 CONTD

ANGLE

Ford finishes with the book. The call is repeated. She looks for the source.

ANGLE - POV

MARIA standing up at a table at the urban restaurant. Beckoning to Ford.

ANGLE

Ford goes over to Maria. They embrace.

Maria

Oh, darling. I've missed you. How are you?

FORD

I'm fine. Really fine.

Maria

Are you?

FORD

Yes. I absolutely am.

Maria

Do you know how frightened I was for you? Before your trip?

FORD

... it was just the strain. With the book coming out, and ...

49 CONTD

MARIA

No, no, I know. But something ... there was something on your mind. You ...

FORD

That's right. And you said, "When you've done something unforgiveable, then you must forgive yourself." And that's what I've done, and it's done.

MARIA

(smiles)

Good! Good. What are we going to eat? What did you eat down there ... ?

A waitress comes to the table.

WAITRESS

Dr. LITTAUER?

MARIA

Yes?

WAITRESS

You're wanted on the phone.

Maria sighs. Gets up. Over her shoulder.

Maria

I'm sorry, darling. Order for me.

Ford is left alone at the table. She looks around the restaurant. The woman at the table backing up theirs is

49 CONTD

lighting a cigarette with a gold lighter. Puts the lighter in her purse. She and Ford nod slightly at each other. Pause. Ford takes out a cigarette.

FORD

(to the woman at the table)

Could you tell me what those people over there are having?

Ford nods with her head at another table, the woman turns her head to look.

ANGLE - CLOSE UP

Ford's hand is reaching into the open purse that the woman has just returned the gold lighter into. Ford's hand comes out with the lighter.

ANGLE

The gold lighter in Ford's hand.

WOMAN AT TABLE

A chef's salad.

FORD

Thank you.

ANGLE

The table. Maria coming back, sitting down, she gestures back to the telephone.

49 CONTD

MARIA

They swore to me they'd let me eat in peace.

* Well, they say you can't trust anybody. *

FORD

* Is that what they say ...? *

Ford starts to light a cigarette.

ANGLF

Ford's hand, shielding the gold lighter. She lights her cigarette and takes a deep drag. She drops the lighter in her own jacket pocket.

END

THE TELL

by David Mamet

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by David Mamet

c/o
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N.Y.C.

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6 CONTD

FORD

I'm looking for Mike.

MIKE

Mike isn't here. What do you want?

(pause)

FORD

A friend of mine ...

MIKE

Cut to the chase, I'm very busy, what do you want with Mike ...

FORD

I'm telling you, and you're Mike, and I want you to listen to this, 'cause you threatened to kill a friend of mine ...

MIKE

Is that what I did?

FORD

... and I'm putting you on notice, "Mike," that that behavior doesn't go. Whether you mean it or not, and, it's irrelevant to me, because you aren't going to do it. Now: this is a sick kid. He's a compulsive gambler, and he hasn't got ...

MIKE

... wait wait wait. What is this, what

(MORE)

VINNIE (con'd)

Ro?

ROSARIA

(not looking up) Um?

VINNIE

What's the word?

ROSARIA

For what?

VINNIE

Nothing. Forget it.

(Pause.)

Listen. I'm not too hungry. I'll see you a little later.

(VINNIE, with football, gets up and exits. ROSARIA doesn't notice. A few moments pass, then:)

ROSARIA

(not looking up) Vinnie, listen to this. (reads) "Quacks, posing as dentists, are running rampant in our country. According to Dr. Albert Tingly, 'In every city, suburb, and small town there are at least a few.' Furthermore, Dr. Tingly warns, the next time you sit down in your dentist's chair make sure the man about to enter your mouth is indeed -"

(A loud thud as a football hits the side of the house. ROSARIA looks over at VINNIE's empty chair.)

Vinnie?

(Another thud.)

Vin?

(Another thud. Blackout.)

6 CONTD

MIKE (contd)

are you going to do to me, what are you "fronting off" about? And if I'm this bad dude whyn't I just take out some gun blow you to a billion parts.

FORD

I'll tell you why. Because I think you'r just a bully ...

MIKE

Just a "bully." What, and you're not going to let me carry your books? You're a caution, huh? Little Girl, taking a big chance, a tough guy like me ... "Miss Gumption."

FORD

Let's talk turkey, Pal. One: You threaten to kill my friend. You aren't going to do that because if you do you're going away for Life. Two is the money!

MIKE

Money.

FORD

Now: he doesn't have it, but we can ...

MIKE

Who is this friend?

FORD

Billy Conn.

[*They leave flat.* JO *looks after them for a moment then turns to bed – she lies across it, crying. Music.* BLACK BOY *enters.*]

BOY [*calling*]: Jo!

[*She doesn't move.*]

BOY: Joee!

JO: Coming.

[*They move towards each other as if dancing to the music. The music goes, the lights change.*]

JO: Oh! It's you! Come in. Just when I'm feeling and looking a mess.

BOY: What's wrong? You been crying?

JO: No.

BOY: You have. Your eyes are red.

JO: I don't cry. I've got a cold.

BOY: I think you have, too. Yes, you've got a bit of a temperature. Have you been eating?

JO: No.

BOY: You're a fine sight. Where's the kitchen?

JO: Through there. What are you going to do?

BOY: Fix you a cold cure. Where do you keep the milk?

JO: Under the sink. I hate milk.

BOY: I hate dirt. And this is just the dirtiest place I've ever seen. The children round here are filthy.

JO: It's their parents' fault. What are you putting in that milk?

BOY: A pill.

JO: I bet it's an opium pellet. I've heard about men like you.

BOY: There isn't another man like me anywhere. I'm one on his own.

JO: So am I.

BOY: Who was that fancy bit I saw stepping out of here a few minutes ago?

JO: If she was dressed up like Hope Gardens it was my mother.

BOY: And who is the Pirate King?

JO: She's marrying him. Poor devil!

BOY: You'll make a pretty bridesmaid.

JO: Bridesmaid! I'd sooner go to my own funeral.

BOY: You'd better drink this first.

JO: I don't like it.

BOY: Get it down you.

JO: But look, it's got skin on the top.

BOY: Don't whine. I'm not spending the evening with a running-nosed wreck. Finish your milk.

JO: Did you treat your patients in hospital like this?

BOY: Not unless they were difficult. Your mother looks very young, Jo, to have a daughter as old as you.

JO: She can still have children.

BOY: Well, that's an interesting bit of news. Why should I worry if she can have children or not?

JO: Do you fancy her?

BOY: That isn't the sort of question you ask your fiancé.

JO: It doesn't really matter if you do fancy her, anyway, because she's gone. You're too late. You've had your chips.

BOY: I'll be gone soon, too. What then?

JO: My heart's broke.

BOY: You can lie in bed at night and hear my ship passing down the old canal. It's cold in here. No fire?

JO: It doesn't work.

BOY: Come and sit down here. You can keep me warm.

JO: Is it warm where you're going?

BOY: I guess so.

JO: We could do with a bit of sunshine. In this country there are only two seasons, winter and winter. Do you think Helen's beautiful?

BOY: Who's Helen?

JO: My mother. Honestly, you are slow sometimes. Well, do you think she's beautiful?

BOY: Yes.

JO: Am I like her?

BOY: No, you're not at all like her.

6 CONTD

MIKE

Billy Hahn. And he lost how much to me?

FORD

Come on, come on: twenty-five thousand dollars.

MIKE

Twenty-five thousand dollars Billy Hahn has lost to me. Excuse me one moment, will you ...?

Mike walks back into the back room.

MIKE (OC)

(sotto)

Deal me out. I'll be right back ...

Mike comes back into the room with a small briefcase, op it up, takes out a pocket notebook.

MIKE

Billy Hahn lost 25 large to me ...

(smiles)

I'm showing you this because I like you, okay? 'Cause you got blonde hair.

He opens book. Turns to a page.

ANGLE - INSERT

The page. The name "Billy Hahn," with various figures i hundreds added to, subtracted from, crossed out, the fin figure is "$800.00."

JO: Good. I'm glad nobody can see a resemblance between us.
BOY: My ring's still round your neck. Wear it. Your mother isn't here to laugh.
JO: Unfasten it, then.
BOY: Pretty neck you've got.
JO: Glad you like it.
BOY: No! Let me put it on.
JO: Did it cost very much?
BOY: You shouldn't ask questions like that. I got it from Woolworths!
JO: Woolworth's best! I don't care. I'm not proud. It's the thought that counts and I wonder what thought it was in your wicked mind that made you buy it.
BOY: I've got dishonourable intentions.
JO: I'm so glad.
BOY: Are you? [*He embraces her.*]
JO: Stop it.
BOY: Why? Do you object to the "gross clasps of the lascivious Moor"?
JO: Who said that?
BOY: Shakespeare in *Othello.*
JO: Oh! Him. He said everything, didn't he?
BOY: Let me be your Othello and you my Desdemona.
JO: All right.
BOY: "Oh ill-starred wench."
JO: Will you stay here for Christmas?
BOY: If that's what you want.
JO: It's what you want.
BOY: That's right.
JO: Then stay.
BOY: You naughty girl!
JO: I may as well be naughty while I've got the chance. I'll probably never see you again. I know it.
BOY: What makes you say that?
JO: I just know it. That's all. But I don't care. Stay with me

now, it's enough, it's all I want, and if you do come back I'll still be here.
BOY: You think I'm only after one thing, don't you?
JO: I know you're only after one thing.
BOY: You're so right. [*He kisses her.*] But I will come back. I love you.
JO: How can you say that?
BOY: Why or how I say these things I don't know, but whatever it means it's true.
JO: Anyway, after this you might not want to come back. After all, I'm not very experienced in these little matters.
BOY: I am.
JO: Anyway, it's a bit daft for us to be talking about you coming back before you've gone. Can I leave that hot milk?
BOY: It would have done you good. Never mind. [*Embraces her.*]
JO: Don't do that.
BOY: Why not?
JO: I like it.

[*Fade out. Music. Wedding bells.* HELEN'S *music. She dances on with an assortment of fancy boxes, containing her wedding clothes.*]

HELEN: Jo! Jo! Come on. Be sharp now.

[JO *comes on in her pyjamas. She has a heavy cold.*]

For God's sake give me a hand. I'll never be ready. What time is it? Have a look at the church clock.
JO: A quarter past eleven, and the sun's coming out.
HELEN: Oh! Well, happy the bride the sun shines on.
JO: Yeah, and happy the corpse the rain rains on. You're not getting married in a church, are you?
HELEN: Why, are you coming to throw bricks at us? Of course not. Do I look all right? Pass me my fur. Oh! My fur! Do you like it?

6 CONTD

ANGLE

Ford holding the book.

MIKE

Okay? Billy Conn owes me eight hundred bucks.

A CARD PLAYER (VO)

In or Out?

MIKE

(to card player)

One More Hand!!!

(to Ford)

Okay? ... how come you made me so quick How did you size me up so quick? ... I' not some hard guy was gonna rough you u or something ... ?

FORD

I, I don't know ... in my work.

MIKE

What work is that ... ?

FORD

Well, it's none of your business ...

MAN IN CARDROOM (VO)

In or Out ... ?

MIKE

(to man in cardroom)

One second.

(MORE)

"Fool For Love"
Scenic Elements

Three walls
Door leading to outside
Bathroom Door
    Bathroom set (sink, towel rack, ect.)
Window with curtains
Platform/Floor
Extended platform
Rocking chair
Bed

48 CONTD

MIKE (contd)

You want your eighty grand back, I can't give it back. I split it up. What do you want? Revenge?

He sits down. Pause.

FORD

I gave you my trust.

MIKE

(laughs)

Of course, you gave me your trust. That's what I do for a living ... you asked me what I did for a living ... this is it. Look, look, I'm sorry. I'm sorry I "hurt" you. Really. You're a good kid, now, whatever it is that you feel that you have to do ...

He starts for the door.

FORD

Sit down, please.

MIKE

I'd love to, but I ...

FORD

I said to Sit Down:

MIKE

Whaddaya gonna do, go to the Cops?

48 CONTD

FORD

I may.

MIKE

And tell them what? Whattayagonna tell 'em, Stud! That the author of the best-selling Driven, "a Guide to Compulsive Behavior," gave her fortune away to some con man?

(pause)

You see my point?

(he starts to leave the room)

But we've had fun! You must say that.

FORD

I said sit down.

She produces Billy Conn's pistol from her purse.

FORD (contd)

If you walk out that door I'm going to kill you.

MIKE

I don't believe you.

FORD

What is life without adventure?

(she levels the pistol at him)

Pause. Mike lets go of the doorknob.

48 CONTD

Mike sits down. Pause. He shrugs.

MIKE

What ...?

(pause)

What do you want me to do?

FORD

You took my money.

MIKE

How naughty of me.

FORD

You raped me.

MIKE

Is that what I did ... ?

FORD

You took me under false pretenses.

MIKE

Golly. Margaret. Well, That's just what happened, then, isn't it ...? Okay: Look: You got "Stung," and you're "Hurt." I can understand that. You're stuck n' you're steaming ...

FORD

I want to know how you could do what you did to me.

48 CONTD

MIKE

It wasn't personal. Okay? And, really, funny as that sounds, I'm sorry that it happened. But it did, and we've all got to live in an imperfect world.

(he gets up)

FORD

You used me.

MIKE

I "used" you. I did. I'm sorry. And you learned some things about yourself that you'd rather not know. I'm sorry for that, too. You say I Acted Atrociously. Yes. I did. I do it for a living.

(he gives her a salute and starts for the door)

FORD

You sit down.

MIKE

I'd love to, but I've got some things to do.

She cocks the gun.

MIKE (contd)

(of gun)

You can't bluff someone who's not paying attention.

48 CONTD

Ford shoots him. He falls.

MIKE (contd)

Are you nuts? What are you ... nuts ... ?

FORD

I want you to beg me.

MIKE

Fuck you. I'm not going to beg you for a goddamn thing.

FORD

Beg me.

MIKE

S's a goddamn bluff. You're all bluff. Whataya, gonna kill me? and then go to Jail? Give us that good shit that you have, your Bestseller, that "Doctor" stuff, that "Money", All the stuff you're trying so hard to protect ... you gonna give that up?

FORD

It's not my pistol, I was never here.

(Ford shoots him again)

Beg for your life. Or I'm going to kill you.

MIKE

Hey, no.

FORD

I can't help it -- "I'm out of control."

48 CONTD

MIKE

Hey, no. Oh ... I ...

FORD

Beg me for your life.

MIKE

(coughing)

Hey, fuck you. This is what you always wanted -- you crooked bitch ... you thief ... this is what you always ...

(he starts to cough blood)

You always need to get caught -- 'cause you know you're bad ... live with this. I never hurt anybody. I never shot anybody ... you're gonna

you're gonna ... you sought this out ... this is what you always wanted. I knew it the first time you came in. You're worthless, you know it. You're a whore. I knew you the first time you came in. You came back like a dog to its own vomit. You sought it out. You sick bitch, I'm not going to give you shit ...

Ford shoots him again.

MIKE (contd)

"Thank you, sir, may I have another?"

48 CONTD

Ford shoots him again. Pause. Silence.

FORD

And there we have it.

49 INT: RESTAURANT - DAY

An open greenhousey restaurant. The door opens.

Ford, tanned, dressed lightly, comes in.

Ford looks around. A man accosts her.

MAN

Are you Dr. Margaret Ford?

(pause)

Are you Dr. Margaret Ford?

FORD

Yes. I am.

MAN

Would you sign my book ... ?

Theman produces a copy of the book, hands it over to Ford.

Ford takes it, takes a pen, begins to write.

ANGLE - INSERT

Ford writing on the title page:

"When you have done something unforgiveable, forgive yourself."

As she finishes writing, we hear someone calling her "Maggie."